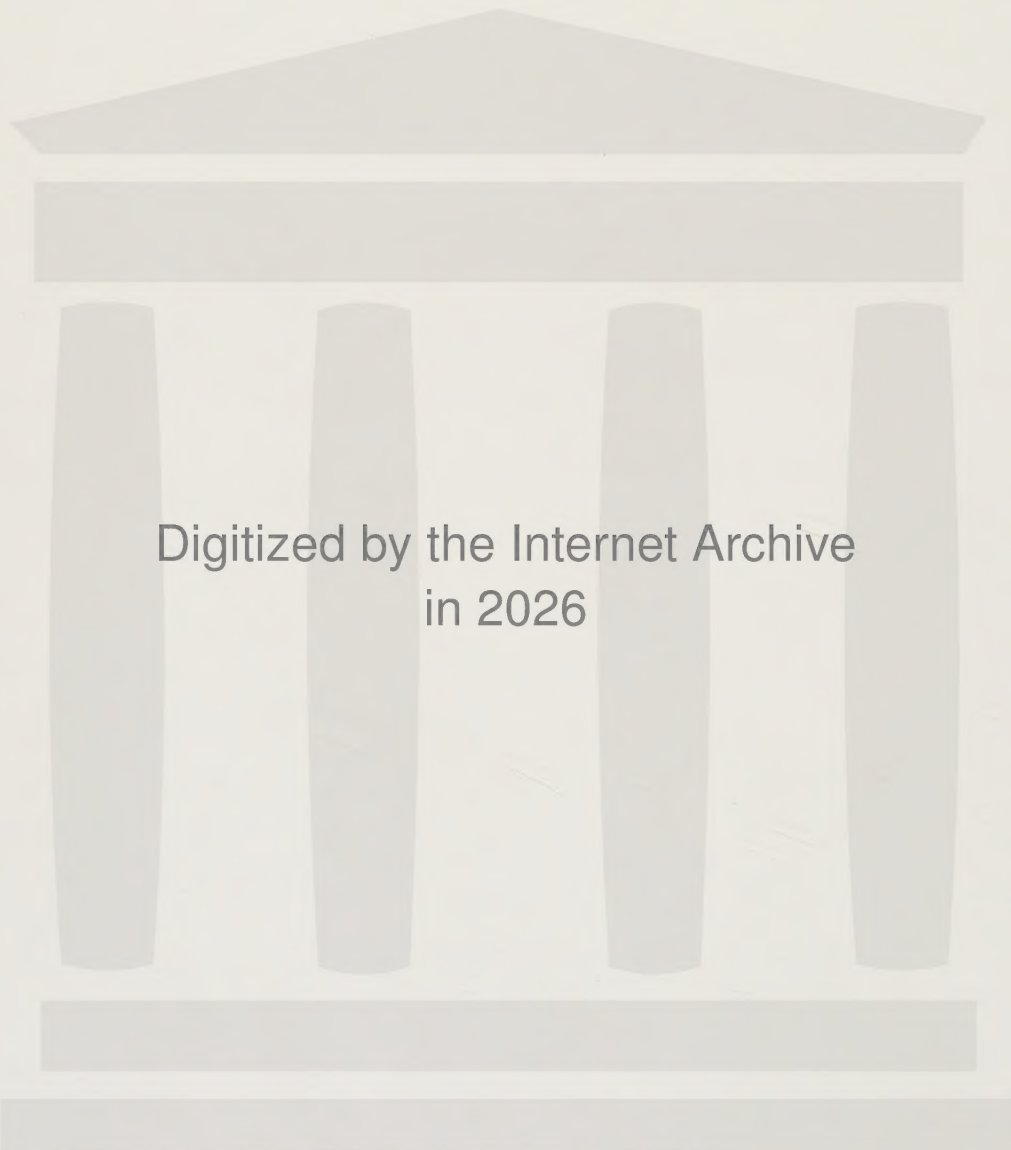






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The Library of H. Bradley Martin

Highly Important American and Children's Literature

Auction

Tuesday, January 30, 1990 at 10:15 am and 2 pm

Wednesday, January 31, 1990 at 10:15 am

Exhibition

Saturday, January 20 1 pm to 5 pm

Sunday, January 21 1 pm to 5 pm

Monday, January 22 10 am to 5 pm

Tuesday, January 23 10 am to 5 pm

Wednesday, January 24 10 am to 5 pm

Thursday, January 25 10 am to 5 pm

Friday, January 26 10 am to 5 pm

Saturday, January 27 10 am to 5 pm

Sunday, January 28 1 pm to 5 pm

Monday, January 29 10 am to 3 pm

In sending absentee bids this catalogue
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his catalogue, as amended by any posted notices or oral announcements during the sale, is Sotheby's Inc.'s and the Consignor's entire agreement with the purchaser relative to the property listed herein. The following Conditions of Sale, the Terms of Guarantee and any glossary contained herein are the complete and only terms and conditions on which all property is offered for sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

The authenticity of the Authorship of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee; except as provided therein all property is sold **"AS IS"** and neither we nor the Consignor make any warranties or representations of the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, provenance, exhibitions, literature or historical relevance of the property and no statement anywhere, whether oral or written, shall be deemed such a warranty or representation. Prospective bidders should inspect the property before bidding to determine its condition, size and whether or not it has been repaired or restored. We and the Consignor make no representations and warranties as to whether the purchaser acquires any copyrights, including but not limited to any reproduction rights, in the property.

A premium of 10% of the successful bid price will be added thereto and is payable by the purchaser as part of the total purchase price.

We reserve the right to withdraw any property before sale.

Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. In the event of any dispute between bidders, or in the event of doubt on our part as to the validity of any bid, the auctioneer will have the final discretion either to determine the successful bidder or to reoffer and resell the article in dispute. If any dispute arises after the sale, our sale record is conclusive. Although in our discretion we will execute order bids or accept telephone bids as a convenience to clients who are not present at auctions, we are not responsible for any errors or omissions in connection therewith.

If the auctioneer decides that any opening bid is below the value of the article offered, he may reject the same and withdraw the article from sale, and if having acknowledged an opening bid, he decides that any advance thereafter is insufficient, he may reject the advance.

On the fall of the auctioneer's hammer, title to the offered lot will pass to the highest bidder acknowledged by the auctioneer, subject to fulfillment by each bidder of all the conditions set forth herein, and such bidder thereupon (a) assumes full risk and responsibility therefor, (b) will sign a confirmation of purchase thereof, and (c) will pay the full purchase price therefor or such part as we may require. In addition to other remedies available to us by law, we reserve the right to impose a late charge of 1½% per month of the total purchase price if payment is not made in accordance with the conditions set forth herein. The late charge will be imposed pro rata for periods of less than one month. All property must be removed from our premises by the purchaser at his expense not later than 3 business days following its sale and,

if it is not so removed, (i) a handling charge of 1% of the purchase price per month until its removal will be payable to us by the purchaser, with a minimum of 5% for any property not so removed within 60 days after the sale, and (ii) we may send the purchased property to a public warehouse for the account, risk and expense of the purchaser. If any applicable conditions herein are not complied with by the purchaser, in addition to other remedies available to us and the Consignor by law, including without limitation the right to hold the purchaser liable for the total purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property at public auction without reserve, and the purchaser will be liable for any deficiency, costs, including handling charges, the expenses of both sales, our commission on both sales at our regular rates, all other charges due hereunder and incidental damages. In addition, a defaulting purchaser will be deemed to have granted us a security interest in, and we may retain as collateral security for such purchaser's obligations to us, any property in our possession owned by such purchaser regardless of when we may acquire possession. We shall have all of the rights afforded a secured party under the New York Uniform Commercial Code with respect to such property and we may apply against such obligations all monies held or received by us for the account of, or due from us to, such purchaser. At our option, payment will not be deemed to have been made in full until we have collected funds represented by checks, or, in the case of bank or cashier's checks, we have confirmed their authenticity.

8. Lots marked with ☐ immediately preceding the lot number are offered subject to a reserve, which is the confidential minimum price below which such lot will not be sold. We may implement such reserves by bidding on behalf of the Consignor. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve. Where the Consignor is indebted to or has a monetary guarantee from us, and in certain other instances, where we or our affiliated companies may have an interest in the offered lots and the proceeds therefrom other than our commissions, we may bid therefor to protect such interests.

9. Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax or any applicable compensating use tax of another state on the total purchase price. The rate of such combined tax is 8¼% in New York City and ranges from 4% to 8¼% elsewhere in New York State.

10. These Conditions of Sale as well as the purchaser's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone or other means, the purchaser shall be deemed to have consented to the jurisdiction of the state courts of, and the federal courts sitting in, the State of New York.

11. We are not responsible for the acts or omissions of carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots by us is at the entire risk of the purchaser.

12. In no event will our liability to a purchaser exceed the purchase price actually paid.

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We guarantee the authenticity and condition of each book and manuscript and memorabilia of historical interest catalogued herein on the terms and conditions set forth below:

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Authenticity. Unless otherwise indicated in the respective catalogue description or unless physical inspection would reveal self-evident lack of authenticity, we guarantee the authenticity of the signature of autographed material, the accuracy of the edition number designation of books and the provenance of memorabilia of historical interest, the value of which derives solely from its historical significance. If within five years from the date of sale of a purchased lot, the original purchaser of record tenders to us a purchased lot in the same condition as when sold and it is established that the catalogue

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Policy:

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Implementation:

We bid as agent for the seller to protect reserves. The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing successive or consecutive bids for a lot, or by placing bids in response to other bidders.

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Definition:

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Policy:

The purchase of property by us for sale at auction is an insignificant part of our overall business. Direct purchases are only made at the request of a client and, in these cases, only after standard commission sales have been rejected by the client. Reserve prices of property owned by us are set on the same or a lower basis than property sold for other consignors, that is, a reserve will usually be set below the low estimate provided in this catalogue and in no case will it be higher than the high estimate. All property owned by us will be identified in the catalogue as "Property of Sotheby's" or a similar recognizable designation. In some cases, the prior source of property will be identified, e.g., "Property from the Estate of John Doe sold by order of the present owner, Sotheby's."

Implementation:

Bidding by us to protect reserves on property is effected in the same way as bidding to protect reserves on property consigned by an outside seller.

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A premium of 10% will be added to the successful bid price of all property sold by us, whether consigned to us or "owned property" as defined above, and whether picked up or delivered, and this premium is payable by all purchasers without exception.

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For our clients' convenience, a computerized display board, which converts U.S. dollars into a variety of foreign currencies, is operated during some sales. Foreign currency amounts displayed on this board are approximations. While every effort is made to use the latest exchange rate information available, the conversion display is for convenient reference only and is not to be relied upon as a precise invoice amount. We assume no responsibility for any errors or omissions in foreign or U.S. currency amounts shown. The total purchase price and applicable taxes are payable in U.S. dollars only.

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Bidding at all auctions is by paddle. Please register for your paddle at the entrance to the salesroom. If your bid is successful at the auction, your paddle number will be called out by the auctioneer, or you will be asked to sign a bid confirmation card upon the fall of the hammer. Unless you have previously established credit or made payment arrangements, you will not be permitted to take delivery of your purchases until after your check has cleared. To avoid such delays, you may apply for a Check Acceptance Account before attending your first auction by filling out an application available from our cashier.

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Fine Arts Representative
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You may bring your property—or photographs if it is not portable—directly to our galleries where our experts will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

Our experts will provide a free preliminary auction estimate subject to a final auction estimate after first hand inspection, if you send a clear photograph of each item, or a representative group of photographs if you have a large collection. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition, and any other relevant information.

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Order of Sale

American Literature

SESSION ONE: (lots 1978 - 2137)

SESSION TWO: (lots 2138 - 2281)

Children's Literature

SESSION THREE: (lots 2282 - 2505)

The Library of H. Bradley Martin

Highly Important American and Children's Literature

SESSION ONE: TUESDAY, JANUARY 30, 1990 AT 10:15 AM

(lots 1978-2137)



H. Bradley Martin

H. Bradley Martin 1906-1988

As a book collector, H. Bradley Martin has been ranked with such giants as Robert Hoe and J. Pierpont Morgan. He spent a lifetime in the pursuit of rare books and manuscripts, and the breadth of his interests and the depth of his knowledge enabled him to build a library that is recognized as one of the finest in the world.

Born in New York in 1906, Mr. Martin was the eldest of five sons of Bradley Martin and Helen Phipps and a grandson of Henry Phipps. After his graduation from St. George's School in Newport, he entered Christ Church College at Oxford, where he spent five years between 1924 and 1929. By that time he was already a book collector. At eighteen, he had purchased his first rare book, a copy of *Tom Sawyer*, and during his years at Christ Church, he became a familiar figure to booksellers in Oxford and London.

The collection found its direction in 1929, when Mr. Martin began to read the works of W. H. Hudson. This author, as a novelist and a naturalist, drew him towards both literature and ornithology, ultimately the two major components of his library. Over the next sixty years, he formed a series of author collections—Poe, Hawthorne, Melville, and Thoreau as well as Hudson—and acquired an extraordinary range of English, French, and American literature. His ornithological library is unmatched in its richness and depth. Not only did he succeed in assembling a virtually complete collection of the classic illustrated books from the sixteenth century onwards but, perhaps more remarkably, he obtained a vast number of scientific books and treatises that record the important developments and discoveries in the field to the present day.

By the mid-1930s, Mr. Martin was well established as a book collector and until his death in 1988 he received—and read—virtually every catalogue produced by booksellers and auction houses alike. Throughout the book world, he was known as a discerning and meticulous collector, one with specific, if broad, interests who was unwilling to compromise his standards. His quest took him to booksellers and auctions throughout this country and Europe, and Howard Swann of Wheldon & Wesley, Michael Papantonio of Seven Gables, and David Kirschenbaum of Carnegie Bookshop were among his principal advisors.

Above all, the Martin Library was a private collection, housed in his apartment in New York and at Rose Hill, his Georgian house in Virginia. Mr. Martin welcomed his colleagues there, but the world of exhibitions and bibliographic events had less appeal for him. Rather, he was a collector who lived among his books, reading them, collating them, and finding in them new challenges and discoveries. As David Kirschenbaum has said, "Bradley collected with sense, discrimination, and a deep love of the book."



Entrance hall at Rose Hill, the Martin residence in Virginia

American Literature from The Library of H. Bradley Martin

The library of H. Bradley Martin was so rich in so many fields that it was renowned among specialists in a number of areas, who tended to think of its particular strength as being in their own fields. Some thought of it as a great ornithological collection, some as a great collection of American history, some as a great collection of English, or French, or American, or juvenile literature. To those of us who study American literature Bradley Martin was famous primarily as a collector of that literature, and, in defense of our narrow view, we can at least point to his first purchase of a first edition—a recased *Tom Sawyer* bought on Fourth Avenue when he was eighteen. There is no question that his assemblage of American literature—runs of first editions in fine condition, association copies, letters, manuscripts—was spectacular. From the time that C. Waller Barrett's library became an institutional collection, Bradley Martin's array of American literature had no rival among private collections in its holding of rarities spanning the whole length of American literature.

As one of the editors of the Northwestern-Newberry Edition of Melville, I have reason to know of Mr. Martin's generosity to scholars, as did many Melville scholars before me. In 1948 he allowed John H. Birss to publish (in *The New Colophon*) eleven letters, seven of them by Melville himself, relating to the publication of Melville's books in England. Three of the landmarks of Melville scholarship—Merton M. Sealts's *Melville's Reading* (1948-50, 1966, 1988), Jay Leyda's *The Melville Log* (1951), and Merrell Davis and William Gilman's edition of Melville's letters (1960)—acknowledge Mr. Martin's cooperation, Leyda grouping him among those "farsighted" collectors "who take pride in revealing rather than concealing new facets of civilization's greatest minds and works." And the well-known Poe scholar Thomas Ollive Mabbott expressed his gratitude to Mr. Martin in his Harvard edition of Poe's poems (1969), calling the Martin collection "splendid." Bradley Martin was a generous lender to the 1951 Princeton exhibition commemorating the centennial of the publication of *Moby-Dick* and to the 1959 Yale exhibition marking the sesquicentennial of Poe's birth.

The Poe and Melville collections are deservedly the most celebrated segments of his American literature collection. Both authors pose notorious challenges to collectors, but he triumphed over the obstacles. He not only brought together the great Poe rarities but also found outstanding copies of them: *Tamerlane and Other Poems* (1827), in wrappers; *Al Aaraaf, Tamerlane, and Minor Poems* (1829); *Poems* (1831), a presentation copy; *The Narrative of Arthur Gordon Pym* (1838), both the New York and the London editions; *The Conchologist's First Book* (1839), two copies with colored plates and one with uncolored plates (plus a copy of the second edition); *Tales of the Grotesque and Arabesque* (1840), along with a second copy of Volume I with manuscript revisions; *Tales* (1845), in wrappers and with the first printer's imprint; *The Raven and Other Poems* (1845), a perfect copy in wrappers (and a copy of the English issue dated 1846); *The Raven and Other Poems* bound with *Tales*, a presentation copy

to Sarah Helen Whitman, who became Poe's fiancée near the end of his life; *Mesmerism* (1846); *Eureka* (1848), extensively annotated by Poe; and fine copies in wrappers of Baudelaire's translations of the tales and *Pym* in 1856-58.

The Melvilles included an extraordinary run of wrapped parts of Melville's first two books—the original English and American editions of *Typee* (1846) and *Omoo* (1847) and the New York revised *Typee* (1846); a presentation copy of the New York unrevised *Typee* in cloth, with an early inscription dated March 18, 1846, the day after the copyright deposit date and probably before formal publication; both *The Whale* (1851) and *Moby-Dick* (1851), the former a fine copy with Melville's brother Allan's signature in each volume; and *John Marr* (1888) and *Timoleon* (1891), the former in wrappers. Both the Poe and the Melville collections also contained remarkable manuscript material: eight letters of Poe (one of them to Irving), along with letters to him from Hawthorne and Dickens; six Poe manuscripts of prose and poems; twenty-three letters of Melville, ranging from 1846 through 1890, including five to his English publisher Richard Bentley and the now famous one to Hawthorne's wife about allegory in *Moby-Dick*; and Melville's annotated 1846 Bible.

One other American writer was represented in depth—Lafcadio Hearn, with a collection that contained a fine copy of *La Cuisine Créole* (1885) and a rich and extensive group of letters. The rest of the American literature library emphasized significant individual pieces, notably authors' first books (over a hundred of them) and nearly all of the literary first editions named in the Grolier *One Hundred Influential American Books Printed before 1900* (1947). Also included in the present catalogue is Bradley Martin's exceptional collection of English and American children's books, which contained about two-thirds of the titles described in Jacob Blanck's *Peter Parley to Penrod* (1938) and which therefore handsomely complemented the American literature collection. (The English juveniles included fine runs of Lewis Carroll, Greenaway, Potter, and Milne.) The catalogue speaks for itself, but I shall single out a few items that suggest the quality of the American literature collection.

Notable among the earlier examples of American writing (aside from those—such as Mather, Edwards, Franklin, and *The Federalist*—that are to be included in the Americana sale) were Wheatley's *Poems on Various Subjects* (1773, signed, and 1786), a set of first editions of the parts of Brackenridge's *Modern Chivalry* (1792-1805), Brown's *Wieland* (1798), Irving's *A History of New York* (1809) and *The Sketch Book* (in the seven wrapped parts, 1819-20), Bryant's *Poems* (1821), and Cooper's *The Last of the Mohicans* in original boards (1826), along with a good selection of early novels. From the middle part of the nineteenth century, there were Longstreet's *Georgia Scenes* (1835), presentation copies of *Nature* (1836) and *The Scarlet Letter* (1850), and copies of *A Week on the Concord and Merrimack Rivers* (1849), *The California and Oregon Trail* (1849), *Uncle Tom's Cabin* (1852), *Walden* (1854), and *Leaves of Grass* (1855, Bayard Taylor's copy). The selections from the later part of the century included Mark Twain's *The Celebrated Jumping Frog of Calaveras County* (1867) and *Adventures of Huckleberry Finn* (1884), Joaquin Miller's *Specimens* (1868, inscribed), and a fine copy of Stephen Crane's *Maggie* (1893) in wrappers.

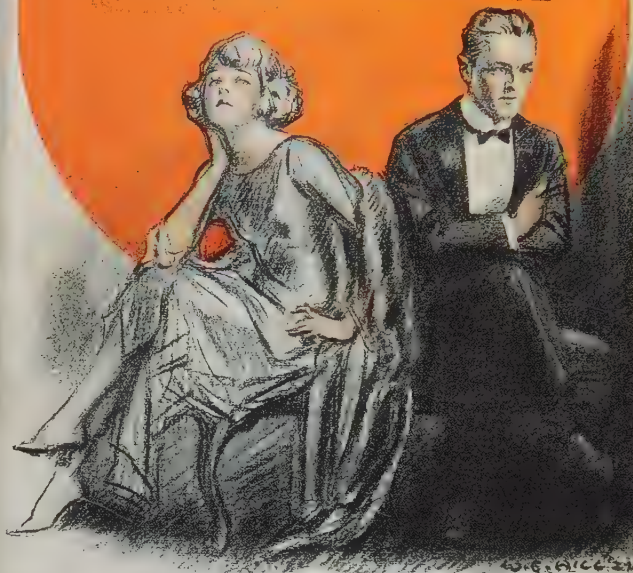
Twentieth-century authors were most impressively represented by a series of first books, which included many of the legendary rarities of modern literature: Richard Harding Davis's *The Adventures of My Freshman* (1883-84), Amy Lowell's *Dream Drops* (1887), Frank Norris's *Yvernelle* (1892, signed), Santayana's *Sonnets and Other Verses* (1894, a large-paper presentation copy), Robinson's *The Torrent and the Night Before* (1896, inscribed), Dreiser's *Sister Carrie* (1900), Cather's *April Twilights* (1903), Pound's *A Lume Spento* (1908), Jeffers's *Flagons and Apples* (1912, a presentation copy), Sinclair Lewis's *Hike and the Aeroplane* (1912), Elinor Wylie's *Incidental Numbers* (1912), Frost's *A Boy's Will* (1913, a presentation copy), O'Neill's *Thirst and Other One Act Plays* (1914), Benét's *Five Men and Pompey* (1915, the dedication copy inscribed to William Rose Benét), Dos Passos's *One Man's Initiation* (1917), Eliot's *Prufrock and Other Observations* (1917), Ransom's *Poems about God* (1919), Wolfe's *The Crisis in Industry* (1919), Cummings's *The Enormous Room* (1922, inscribed to Malcolm Cowley), Cowley's *Racine* (1923, inscribed), Hemingway's *Three Stories and Ten Poems* (1923, a presentation copy), Faulkner's *The Marble Faun* (1924, a presentation copy), Steinbeck's *Cup of Gold* (1929), and Robert Lowell's *Land of Unlikeness* (1944, a presentation copy).

This recitation of titles, from 1773 to 1944, leaves out many of the important books recorded in the pages that follow, but it is sufficient to suggest the achievement of Bradley Martin's collecting of American literature: though only a few authors were present in depth, the extensive display of landmarks and first books illustrated the defining characteristics of American literature and its physical presentation in a way that only a small number of collections can ever do. The sale of these books falls almost exactly on the third anniversary of Mr. Martin's election to honorary membership in the Grolier Club, an honor reserved for only a few members in each generation. He had been a member since 1938 and had served on the Council for eighteen years (1951-69). His name was proposed to the Council for honorary membership by Gordon N. Ray, his friend and a fellow beneficiary of the inspired bookselling of David Kirschenbaum, John Kohn, and Michael Papantonio. The idea was enthusiastically accepted, but Gordon Ray died in December 1986, just before the January meeting of the full membership at which Mr. Martin's name was to be presented, and Mary Hyde Eccles read the citation on that occasion. Prepared by Robert Nikirk, the Club's librarian, it called attention to the fact that Mr. Martin's name was joining the ranks of some of the former owners of his books. Now those books and manuscripts pass to other hands. This is a fitting moment to celebrate Bradley Martin's achievements in bibliophily, and I am pleased to salute him on behalf of the membership of the Grolier Club and the community of American literature scholars everywhere.

G. Thomas Tanselle
New York
October 1989

THE BEAUTIFUL AND DAMNED

BY THE AUTHOR OF
"THIS SIDE OF PARADISE"



F. Scott Fitzgerald

□ 1978 [Adams, William Taylor]

Hatchie, the Guardian Slave; or, The Heiress of Bellevue: A Tale of Mississippi and the South-west. By Warren T. Ashton. *Boston: B. B. Mussey and R. B. Fitts, 1853*

12mo. 3 plates, 6-page advertisement for Mussey and Company; some spotting and soiling. Original blue-gray cloth, covers decorated and ruled in blind, spine decorated in blind and gilt; some rubbing and fading.

FIRST EDITION. Adams's first book, with a photographic portrait and a card tipped in reading "William T. Adams. 'Oliver Optic' Boston, Dec. 1, 1888." Adams, who is best known for his more than one hundred books for juveniles and numerous stories that were issued under the pseudonym "Oliver Optic," pointed out in his Introduction that although the title character is a slave, *Hatchie* was "not designed to illustrate the evils or the blessings of slavery" and was in fact "written before the appearance of 'Uncle Tom's Cabin,'—before negro literature had become a mania in the community." "A fine crisp copy" (*More First Books*).

References: Seven Gables, *More First Books* 3 (this copy); Wright 2:25

□ 1979 [Anonymous]

Zelica, the Creole; a Novel, by an American. *London: William Fearman, 1820*

3 volumes 8vo. Contemporary half calf, gilt; somewhat worn.

FIRST EDITION. RARE.

□ 1980 [Anonymous]

Herbert Wendall: A Tale of the Revolution. *New York: Harper & Brothers, 1835*

2 volumes 12mo. 4-page publisher's advertisement in each volume (at the beginning of volume 1 and at the end of volume 2), final blank in volume 2; corner of O3, volume 2, torn not affecting text, endpapers spotted. Original blue cloth, printed paper labels; surface worming of label on volume 1. Half morocco slipcase.

FIRST EDITION. A novel of the Revolutionary War, set in New Jersey. Laid in is a letter concerning the possible identity of the author.

References: BAL 3:105; Wright 1:1182 (noting a contemporary advertisement's attribution of the work to T. S. Fay)

□ 1981 **[Belknap, Jeremy]**

The Foresters, An American Tale; or, being A Sequel to the History of John Bull the Clothier. In a Series of Letters to a Friend. *Boston: I. Thomas and E. T. Andrews, 1792*

12mo. Engraved frontispiece by Seymour, "corrections" on page 216; offsetting of engraved frontispiece onto title-page, paper flaw in H1 causing marginal loss, tear on M3 affecting page number only, tear in lower endpaper, some browning. Contemporary tree sheep; joints cracked, short wormhole along upper joint, head and tail of spine chipped.

FIRST EDITION. ONE OF 1,000 COPIES. This copy has the frontispiece in the second state; the footnote on page 77 does not have a hiatus in "Pennsylvania" (state B, sequence not determined). The "first American fictional prose account of Colonial and Revolutionary history" (*More First Books*).

References: BAL 929; Goodspeed's, *First Books* 45 (this copy); Seven Gables, *More First Books* 26 (this copy); Wright 1:289

Provenance: Thomas Child, with his bookplate engraved by the silversmith Nathaniel Hurd (1730–1777). Child was the first postmaster of Portland, Maine.

□ 1982 **Bellamy, Edward**

Looking Backward 2000–1887. *Boston: Ticknor and Company, 1888*

8vo. Advertisement for *Miss Ludington's Sister* on leaf facing title-page; minor discoloration and spotting. Original gray cloth with black lettering and gilt decoration on spine and cover; some soiling, rubbing. Burgundy cloth slipcase.

FIRST EDITION, FIRST PRINTING. *Looking Backward* is perhaps the most famous American Utopian romance; its Victorian protagonist, awakening from a hypnotic sleep in the year 2000, describes the social and economic order of the time and compares it with the age he knew. This extremely popular book led to the founding of numerous Bellamy Clubs and the Nationalist party.

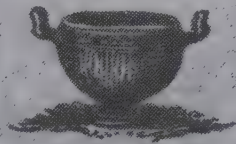
References: BAL 956; Johnson, *High Spots* 16; Lilly, *Science Fiction* 24

□ 1983 **Benét, Stephen Vincent**

Five Men and Pompey. A Series of Dramatic Portraits. *Boston: The Four Seas Company, 1915*

Square 8vo. Clipping of a Benét poem glued to front pastedown. Original purple wrappers over boards with the Elihu Vedder cover design of an urn; spine chipped, faded, wrappers separated along upper joint. Red cloth slipcase.

FIVE MEN AND POMPEY
A Series of Dramatic Portraits



STEPHEN VINCENT BENÉT

1983

FIRST EDITION, FIRST ISSUE. BENÉT'S FIRST BOOK, SIGNED BY THE AUTHOR ON THE TITLE-PAGE AND INSCRIBED to his older brother, who arranged for the publication of the volume: "To W. R. B. This book is dedicated. In memory of those very gallant gentlemen Sir John Oxenham Archbishop Turpin, Le Marechal de la Meillerane and other nobles and knights, chevaliers of the L. F., pieux et gallante." The inscription includes an 11-line manuscript poem, beginning with the line "No longer do we cry and choke," and a quotation at the end: " 'My lord. My old, beloved lord.' " *Five Men*, which Benét wrote while being tutored for entrance into Yale, was published during his freshman year.

References: *The Colophon*, Part 15; Jackson, 21 or Younger 5; Seven Gables, *First Books* 26

Provenance: William Rose Benét, the author's brother.

TALES

Soldiers and Civilians

by
AMBROSE BIERCE

AN FRANCISCO
W. L. G. STEELE
208 CALIFORNIA STREET
1894

*O.S. Gracie + ... of
With complete author.*

- 1984 **Benét, Stephen Vincent**
John Brown's Body. New York: Doubleday, Doran, 1928

Large 8vo. Generally unopened. Original cream boards. Glassine wrappers; some tears and chipping. Folding-case.

FIRST EDITION. ONE OF 201 NUMBERED LARGE-PAPER COPIES, SIGNED BY BENÉT. Benét was awarded his first Pulitzer Prize for this testament of the Civil War.

- 1985 **Bierce, Ambrose**
Tales of Soldiers and Civilians. San Francisco: E. L. Steele, 1891

8vo. Endpapers slightly spotted. Original brown cloth; some rubbing and soiling. Half morocco slipcase.

FIRST EDITION. INSCRIBED BY BIERCE on the title-page, "O. H. LaGrange, with compliments of the Author." *Tales of Soldiers and Civilians* was Bierce's first volume of short stories and included "An Occurrence at Owl Creek Bridge"; Bierce's friend E. L. G. Steele published the volume at his own expense after other publishers had turned it down.

References: BAL 1109 (Binding A); Grolier American 94; Johnson, *High Spots* 16

Provenance: O. H. LaGrange, with Bierce's inscription to him. This is probably Oscar Hugh LaGrange, a New Yorker who had served with distinction in the Civil War, emerging with the brevet rank of Brigadier General of the Wisconsin Volunteers.

- 1986 **Bierce, Ambrose**
Black Beetles in Amber. San Francisco and New York: Western Authors Publishing Co., 1892

8vo. Portrait frontispiece, floral printed endpapers. Original gray cloth, decorated in blind, gilt-lettered, bevelled edges; light wear. Slipcase.

FIRST EDITION. A collection of Bierce's satirical verse.

Reference: BAL 1111

Provenance: 1. C. R. Winslow, with his signature dated 1892 on flyleaf. 2. Arthur Swann, with his bookplate; his sale, Parke-Bernet, 22 March 1960, lot 22.

- 1987 **[Bierce, Ambrose, and G. A. Danziger]**
The Monk and the Hangman's Daughter. Chicago: F. J. Schulte & Co., 1892
- 8vo. Illustrations by Theodore Hampe, half-title printed in red, title printed in red and black, 2-page publisher's advertisement. Yellow printed wrappers with the initial with the monk on the upper cover; advertisement for the *Little Giant Cyclopaedia* on the lower cover; slight soiling and wear.
- FIRST EDITION.
- Reference: BAL 1112 (binding variant described by Starrett, but "not located")*
- 1988 **Bierce, Ambrose**
Fantastic Fables. New York: Putnam's; London: Knickerbocker Press, 1899
- 8vo. One-page advertisement for Bierce's works facing title-page, 4-page publisher's advertisement at end of volume. Original tan cloth decorated with king and cat on front cover. Original dust jacket; tears.
- FIRST EDITION, FIRST PRINTING, AND FIRST BINDING.
- Reference: BAL 1120*
- 1989 **Bierce, Ambrose**
The Shadow in the Dial and Other Essays. San Francisco: A. M. Robertson, 1909. ☆ Tales of Soldiers and Civilians. San Francisco: E. L. G. Steele, 1891. ☆ Fantastic Fables. New York and London: G. P. Putnam's Sons, 1899. ☆ Bierce, Ambrose, and G. A. Danziger. The Monk and the Hangman's Daughter. Chicago: F. J. Schulte & Co., 1892. ☆ Starrett, Vincent. Ambrose Bierce. Chicago: Walter M. Hill, 1920. One of 250 numbered copies.
- Together 5 volumes 8vo. Original bindings; various wear.
- FIRST EDITIONS.
- Reference: BAL 1112, 1127, 1109 (binding A), 1120 (first binding, first binding)*
- 1990 **[Bird, Robert Montgomery]**
Calavar; or, The Knight of the Conquest: A Romance of Mexico. Philadelphia: Carey, Lea & Blanchard, 1834
- 2 volumes 12mo. Final blank and 12-page publisher's advertisement in both volumes; some spotting and browning. Original purple muslin, printed paper labels on spine; some fraying and fading, spine worn. Slipcase.

CALAVAR;
OR,
THE KNIGHT OF THE CONQUEST:

A
ROMANCE OF MEXICO.

Escucha, pues, un rato, y diré cosas
Estrañas y espantosas, poco á poco.
Garcilaso de la Vega.

IN TWO VOLUMES.

VOL. I.

Philadelphia:
CAREY, LEA, & BLANCHARD.

1834.

1990

FIRST EDITION; the publisher's advertisements in states A and B respectively (BAL). Bird's first novel.

References: BAL 1152; Sabin 5550; Seven Gables, *More First Books* 29; Wright 1:315

Provenance: Arthur Swann, with his bookplate; his sale, Parke-Bernet, 22 March 1960, lot 25.

THE *Geo. Bradish*

HAWKS OF HAWK-HOLLOW.

A

TRADITION OF PENNSYLVANIA.

BY THE AUTHOR OF "CALAVAR," AND "THE INFIDEL."

Where dwellest thou?—
Under the canopy,—i' the city of kites and crows.
Coriolanus.

IN TWO VOLUMES.

VOL II.

Philadelphia:

CAREY, LEA, & BLANCHARD.

1835.

□ 1991 **[Bird, Robert Montgomery]**

The Infidel; or the Fall of Mexico. A Romance. *Philadelphia: Carey, Lea & Blanchard, 1835*

2 volumes 12mo. Initial and final blanks in first volume, 34-page publisher's advertisement in volume 1, 4-page publisher's advertisement at the front of volume 2 and 36-page publisher's advertisement at the end of volume 2; lacking upper blank corner of title-page of volume 2, endpapers somewhat stained and soiled. Original purple muslin, printed purple spine labels; some rubbing and fading. Slipcase.

FIRST EDITION. The sequel to *Calavar* (see lot 1990).

References: BAL 1154; Wright 1:320

Provenance: C. Waller Barrett, with his bookplate.

□ 1992 **[Bird, Robert Montgomery]**

The Hawks of Hawk-Hollow. A Tradition of Pennsylvania. *Philadelphia: Carey, Lea & Blanchard, 1835*

2 volumes 12mo. Generally light browning throughout, a gathering sprung, one marginal tear. Original purple muslin, printed paper labels; rubbed, labels chipped. Slipcase.

FIRST EDITION. The saga of a prominent Pennsylvania loyalist family during the American Revolution, set in the area of the Delaware Water Gap.

References: BAL 1155; Wright 1:319

Provenance: 1. George Bradish, with his signature. 2. Arthur Swann, with his bookplate; his sale, Parke-Bernet, 22 March 1960, lot 26.

NICK OF THE WOODS,

OR

THE JIBBENAINOSAY.

A

TALE OF KENTUCKY.

BY THE AUTHOR OF "CALAYAB," "THE INFIDEL," &c.

Unenlighten'd man,—
A savage, roaming through the woods and wilds,
In quest of prey, and with th' unfashion'd fur
Rough clad.

Thomson.

IN TWO VOLUMES.

VOL. I.

Philadelphia:

CAREY, LEA & BLANCHARD.

.....

1837.

□ 1993 **[Bird, Robert Montgomery]**

Sheppard Lee. Written by Himself. *New York: Harper & Brothers, 1836*

2 volumes 12mo. Final blank and 8-page publisher's advertisement in volume 1; final blank removed, leaf 14-5 in volume 2 with surface abrasion affecting a few words. Original purple floral embossed cloth, printed paper labels; fading, rubbing, labels chipped. Cloth slipcase.

FIRST EDITION, with the copyright notice of volume 1 in *BAL* state A. This very amusing and witty novel delves into dreams, the transmigration of the soul, and galvanism. Sheppard Lee dies while searching for Captain Kidd's treasure, and shortly thereafter his ghost comes upon the dead body of the wealthy brewer John Higginson. Lee takes possession of the body and assumes Higginson's life. After several more transmigrations—including one into the body of a slave—over a period of twenty months, Lee finds his own mummified body and repossesses it. Through his character's adventures, Bird offers his own commentary on the social conditions of his times.

References: *BAL* 1159; Wright 1:324

Provenance: Arthur Swann, with his bookplate in each volume; his sale, Parke-Bernet, 22 March 1960, lot 27.

□ 1994 **[Bird, Robert Montgomery]**

Nick of the Woods, or the Jibbenainosay. A Tale of Kentucky. *Philadelphia: Carey, Lea & Blanchard, 1837*

2 volumes 12mo. Original blue muslin, printed paper labels; labels rubbed, some rubbing. Cloth slipcase.

FIRST EDITION.

References: *BAL* 1160, describing the purple muslin binding only; Wright 1:322

Provenance: 1. George Sneath, with his signature dated April 1837 on title-page in volume 2 and partially erased in volume 1. 2. Arthur Swann, with his bookplate; his sale, Parke-Bernet, 22 March 1960, lot 28.

THE ADVENTURES
OF
ROBIN DAY.

BY THE AUTHOR OF
"CALAVAR," "NICK OF THE WOODS," &c.

——— Of most disastrous chances;
Of moving accidents by flood and field;
Of hair-breadth 'scapes i' the imminent deadly breach;
Of being taken by the insolent foe,
And sold to slavery; of my redemption thence,
And portance in my travel's history.

OTHELLO.

IN TWO VOLUMES.
VOL. I.

PHILADELPHIA:
LEA & BLANCHARD,
SUCCESSORS TO CAREY & CO.
1839.

1995

- 1995 [Bird, Robert Montgomery]
The Adventures of Robin Day. *Philadelphia: Lea & Blanchard, 1839*

2 volumes 12mo. 4-page publisher's advertisement, final blank leaf in volume 1; some minor discoloration. Original purple muslin, printed paper spine labels; spines faded, labels rubbed, some slight discoloration and rubbing. Slipcase.

FIRST EDITION. A picaresque novel set in Philadelphia and Florida.

References: BAL 1162; Wright 1:314

Provenance: 1. James W. Glover, with his signature. 2. C. Waller Barrett, with his bookplate.

- 1996 [Brackenridge, Hugh Henry]
Modern Chivalry: Containing the Adventures of Captain John Farrago, and Teague Oregon, his servant. Volumes 1 and 2: *Philadelphia: John M'Culloch, 1792*; Volume 3: *Pittsburgh: John Scull, 1713 [1793]*; Volume 4: *Philadelphia: John M'Culloch, 1797*. 4 volumes in one. ☆ Modern Chivalry, Containing the Adventures of a Captain, &c. Part 2. *Carlisle: for the Author, 1804–1805*. 2 volumes in one ☆ Modern Chivalry: Containing the Adventures of Captain John Farrago, and Teague Oregon, his servant. *Philadelphia: John M'Culloch, 1792*, Volume 1.

Together 7 volumes in 3 12mo.

Modern Chivalry, 1792–1797: Half-titles in volumes 1–4, “Oregon” on title-page in volume 1 changed to “O’Regan” in volumes 2–4, copyright notice present on title-page and page 69 misnumbered “99” in volume 1 (*BAL*: C); upper portion of title-page and first two leaves of introduction torn away with loss of a few words and running heads, a few running heads trimmed in volume 3, some staining in upper margins at rear portion of volume 4, stitchmarks, usual browning, some marginal tears and staining. Contemporary sheep; very rubbed, some chipping. Brown cloth slipcase.

Modern Chivalry, 1804–1805: Errata page on verso of final leaf of text in volume 2; title-page in volume 1 torn away in upper corner not affecting text, a few marginal tears, marginal browning, some spotting. Original blue boards; spotting, rubbing, spine chipped and cracked. Brown cloth slipcase.

Modern Chivalry, 1792: Copyright notice present on title-page and page 69 numbered correctly (*BAL*: D); a defective copy. Original blue wrappers; torn, spotting. Beige cloth slipcase.

FIRST EDITIONS. A COMPLETE SET. VERY RARE. This is the “first extended depiction of backwoods life in American fiction” (*Oxford Companion to American Literature*) and the “first substantial literary achievement of the new West” (Kunitz and Haycraft).

References: *BAL* 1300, 1301, 1304, 1309, 1312; Evans 24142, 24143, 25224, 31862; Heartman 14, 15, 16, 18, 23, 24; Kunitz and Haycraft, *American Authors* 92; Shaw and Shoemaker 5898, 8070; Wright 1:354-54

Provenance: *Modern Chivalry*, 1792-1797: 1. The Library of Congress, with its bookplate and “duplicate” stamps. 2. C. Waller Barrett, with his bookplate. *Modern Chivalry*, 1804-1805: C. Waller Barrett, with his bookplate.

FIN

EMBARGO;

OR,

SKETCHES OF THE TIMES.

A SATIRE.

THE SECOND EDITION, CORRECTED AND ENLARGED

TOGETHER WITH THE

SPANISH REVOLUTION,

AND

OTHER POEMS.

.....

BY WILLIAM CULLEN BRYANT

.....

BOSTON:

PRINTED FOR THE AUTHOR, BY E. G. HOUSE,

NO. 5, COURT STREET.

.....

1809.

- 1997 **[Brown, Charles Brockden]**
Wieland; or the Transformation. An American Tale. *New York: T. & J. Swords, for H. Caritat, 1798*

12mo. 2-page publisher's advertisement following title-page, final blank; lower endpaper removed, browning and soiling. Contemporary tree sheep; rebacked, rubbed, inner margins strengthened, corners knocked.

FIRST EDITION. THE FIRST NOVEL BY THE FIRST AMERICAN NOVELIST TO GAIN AN INTERNATIONAL REPUTATION.

References: BAL 1496; Barrett 9; Loshe 33; Seven Gables, *First Books* 39 (this copy); Wright 1:426

- 1998 **[Brown, William Hill]**
The Power of Sympathy: or, the Triumph of Nature. Founded in Truth. *Boston: Isaiah Thomas, 1789*

2 volumes in one 12mo. Engraved frontispiece by Samuel Hill (without the artist's name), the heading on page 150 of volume 2 reads "E T T E R," final blank in volume 2; offsetting, frontispiece and title repaired along margins, small hole in A6 of volume 1 affecting a few letters, browning, some marginal tears not affecting text. Contemporary sheep; rubbed, head of spine torn, torn along lower joint. Light brown cloth slipcase.

FIRST EDITION. THE FIRST AMERICAN NOVEL. For many years this epistolary novel was mistakenly attributed to Brown's neighbor Sarah Wentworth Morton, a poet whose verses were published in contemporary periodicals, because one episode in the novel involves a liaison between her husband and her sister Frances Apthorp. The Apthorp family tried to suppress the volume, which may account in part for its scarcity.

References: BAL 1518; Wright 1:433

Provenance: Whitman Bennett; his sale, Parke-Bernet, 8 December 1959, lot 29.

- 1999 **Bryant, William Cullen**
The Embargo; or Sketches of the Times. A Satire. The Second Edition. Corrected and Enlarged. Together with The Spanish Revolution, and other Poems. *Boston: for the Author, by E. G. House, 1809*

12mo. Browned. Stitched, marbled wrappers; some rubbing.

SECOND EDITION (FIRST ENLARGED EDITION) of *The Embargo* and FIRST EDITION of *The Spanish Revolution*. Bryant wrote *The Embargo*, his youthful diatribe against the Jefferson Administration's policy in regard to the French, when he was only thirteen years old; this edition includes assurances from the publisher as to that fact since readers of the first edition, published in 1808, had doubted that its author could be so young. Bryant apparently regretted this work in later years.

References: BAL 1583; Jackson, *21 or Younger* (1808 edition) 8; Seven Gables, *More First Books* 41 (this copy); Sturges 77

THE HOME LIBRARY.

POETICAL SERIES.—NO. I.

THE

WHITE-FOOTED DEER

AND

OTHER POEMS.

BY

WILLIAM CULLEN BRYANT.

NEW YORK:

I. S. PLATT, 111 FULTON STREET,
PRESS OF THE HOME LIBRARY.

1844.

- 2000 **Bryant, William Cullen**
Poems. Cambridge: Hilliard and Metcalf, 1821

12mo. Advertisement leaf; endpapers browned. Original drab printed boards; fore-edges spotted.

FIRST EDITION. ONE OF ONLY 750 COPIES. Bryant's first major volume of poems, including his famous "Thanatopsis." "Thanatopsis" had been published first in the *North American Review* in September 1817, but Bryant revised it for this collection, adding sixteen lines at the beginning and fifteen at the end, among other changes.

References: BAL 1587; Grolier American 32; Sturges 78

- 2001 **Bryant, William Cullen**
The White-Footed Deer and Other Poems. New York: I. S. Platt, 1844

12mo. Half-title, advertisement on the verso of the contents page, initial and final blanks; a few words supplied in pen on page 20 where they had been printed defectively, light soiling of fore-edges. Original wrappers. Half brown morocco gilt slipcase.

FIRST EDITION. RARE, especially in original wrappers. This is the first title in the Home Library Poetical Series.

References: BAL 1626; Sturges 88

Provenance: Roderick Terry, with his bookplate.

- 2002 **Bryant, William Cullen**
Thirty Poems. New York: D. Appleton, 1864

850

12mo. Inscription on initial blank leaf, marbled endpapers. "Gift binding" of brown morocco, ruled and decorated in black with gilt lettering on spines, all edges gilt; light rubbing. Half brown morocco slipcase.

FIRST EDITION, FIRST STATE. A PRESENTATION COPY, inscribed "To Mrs. Sarah Fairchild Vanduzer, with the kind regards of William Cullen Bryant. Christmas 1865." With annotations by Bryant on pages 76 and 167.

References: BAL 1683; Sturges 90

Provenance: 1. Sarah Fairchild Vanduzer, with Bryant's inscription to her. Mrs. Vanduzer may have been related to Bryant's wife, Frances Fairchild. 2. Stephen Wakeman, with his bookplate.

- 2003 **Bullen, Frank T.**
The Cruise of the "Cachalot." Round the World after Sperm Whales. *London: Smith, Elder, 1898*

8vo. Dark brown endpapers, half-title, frontispiece and other plates, folding map. Original blue cloth; slight spotting of fore-edges, slight rubbing. Half blue morocco slipcase.

FIRST EDITION. PRESENTATION COPY, INSCRIBED BY BOTH THE AUTHOR AND ONE OF THE ILLUSTRATORS: "To Mr. Wilfred Blaker from the Author F. T. Bullen" and "With kind regards Arthur Twidle." A fine copy of Bullen's first book.

Provenance: Wilfred Blaker, with the inscriptions noted above.

- 2004 **Burroughs, John**
Notes on Walt Whitman, as a Poet and Person. *New York: American News, 1867*

12mo. Some browning and spotting generally limited to endpapers, ownership signature erased from front free endpaper. Original purple cloth (BAL: binding A); rubbed. Half morocco slipcase.

FIRST EDITION. BURROUGHS'S FIRST BOOK AND THE FIRST BOOK ON WHITMAN. Scholars believe that Whitman had a great deal to do with the work, editing and possibly writing portions of it.

References: BAL 2134; *First Books by American Authors* 4; Seven Gables, *First Books* 43; Seven Gables, *More First Books* 40; Wells and Goldsmith 82

□ 2005 **Byrne, Donn**

Stories Without Women (and a Few With Woman). New York: *Hearst's International Library Co.*, 1915 ☆ *The Strangers' Banquet*. New York and London: *Harper & Brothers*, [1919] ☆ *Messer Marco Polo*. New York: *The Century Co.*, 1921

Together 3 volumes 8vo. *Stories Without Women* with frontispiece after T. D. Skidmore, *Messer Marco Polo* with "forgetting" on page 39.3, the illustrations by C. B. Falls on heavier paper, "1921" on title-page, "of" intact in last line of page 10; all three with usual light browning. Original cloth bindings; some light rubbing or soiling. Half red morocco slipcase.

FIRST EDITIONS. EACH VOLUME INSCRIBED BY BYRNE. INSCRIPTIONS BY BYRNE ARE VERY RARE.

References: BAL 2286, 2288, 2291; Seven Gables, *First Books* 45; Wetherbee 1 (copy 7), 5 (copy 2), 8 (this copy not listed)

Provenance: *Stories Without Women*: Bernard Metts, with Byrne's inscription to him: "Mon ami Metts 'much abliged to meet you!' Donn Byrne May 27, 1916." Also with marginal notes in pencil in Metts's hand (?). Metts, a Dutchman, met Byrne in Bermuda in 1916. *The Strangers' Banquet*: Thomas Walsh, with his bookplate and with Byrne's inscription to him: "To Tom Walsh, in admiration and friendship, Donn Byrne Xmas, 1919." *Messer Marco Polo*: John O'Hara Cosgrove, with Byrne's inscription to him: "To John O'Hara Cosgrove: The slightest tribute to his service toward idealizing the craft of American letters; Donn Byrne, Oct 22, 1921."

□ 2006 **[Caruthers, William Alexander]**

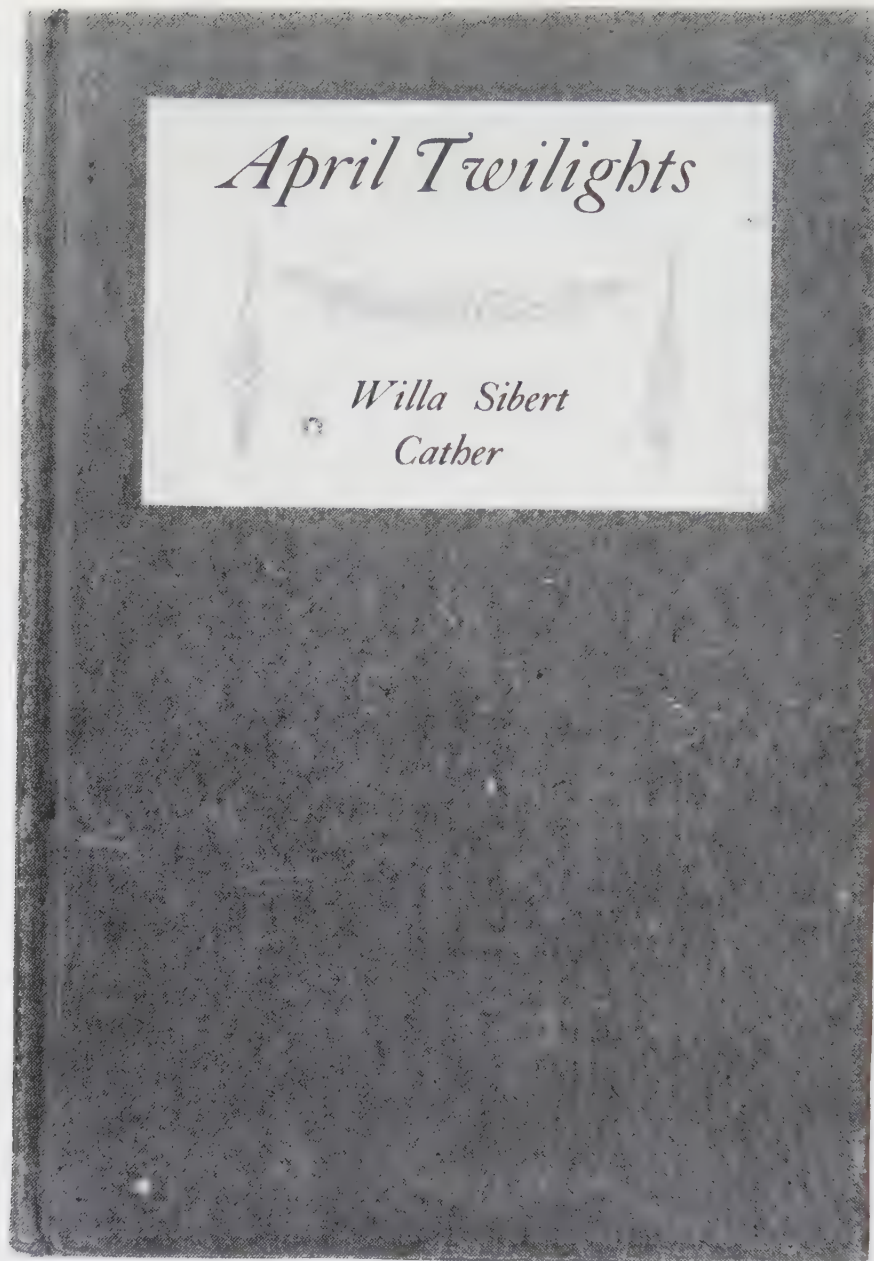
The Kentuckian in New-York. Or, the Adventures of Three Southerns. By a Virginian. New York: *Harper & Brothers*, 1834

2 volumes 12 mo. Publisher's advertisement leaf in volume 1, half-title following title-page in volume 2, 2-page "addenda" (a letter to the reader); spotting, lower margin of R4 torn in volume 2. Original purple cloth, paper labels; some soiling and fading.

FIRST EDITION. CARUTHERS'S FIRST BOOK. *The Kentuckian*, set in South Carolina and New York, is an epistolary novel with romantic and gothic elements. Caruthers, a physician, acquired his knowledge of New York when he was in that city to fight the cholera epidemic there in 1832. The founder of the Georgia Historical Society, he spent the last nine years of his life in Savannah.

References: BAL 2790 (state A); Seven Gables, *More First Books* 52 (this copy); Wright 1:494

Provenance: R. S. Griswold, with his signature and stamp on the title-page.



2007

□ 2007 **Cather, Willa**

April Twilights. Poems. Boston: Richard A. Badger, The Gorham Press, 1903

8vo. Title-page in green and black; short tear to upper free endpaper. Original drab boards, paper label in black and orange with design and title-author on the upper cover, paper label on spine; slight soiling. Half brown morocco slipcase.

FIRST EDITION. CATHER'S FIRST BOOK and her only volume of poetry.

Reference: Seven Gables, *First Books* 53 (this copy)

□ 2008 **Cather, Willa**

The Troll Garden. New York: McClure, Phillips, 1905

8vo. Fly-title for "The Marriage of Phaedra" tipped in on a stub as usual; some light browning and soiling. Original red cloth, decorated in blind, gilt-lettered; rubbing. Red cloth slipcase.

FIRST EDITION. PRESENTATION COPY: "To Mrs. McClung from Willa April fifth 1905." Mrs. McClung was the mother of Isabelle McClung, to whom Cather dedicated *The Troll Garden*.

Provenance: 1. Mrs. McClung, with inscription described above. 2. C. Waller Barrett, with his bookplate. Donated to 3. The University of Virginia Library, with its duplicate tag.

□ 2009 **Cheney, Harriet Vaughan Foster**

A Peep at the Pilgrims in Sixteen-hundred-thirty-six. A Tale of Olden Times. By the Author of *Divers Unfinished Manuscripts.* Boston: Wells and Lilly, 1824

2 volumes 12mo. Slight soiling or browning. Contemporary half calf, marbled boards; upper joint of volume 2 cracking, joints rubbed, slight chipping at head of spine.

FIRST EDITION. CHENEY'S FIRST BOOK, *A Peep at the Pilgrims* is perhaps "the best and most detailed of the early 19th century novels of the Puritans [and] probably the best novel of its kind until *Standish of Standish*" (Scribner). Cheney was the daughter of Hanna Webster Foster, the author of *The Coquette* (1797).

References: Loshe 101; Scribner, *American Historical Novels* 16; Wright 1:512

□ 2010 **[Child, Lydia Maria Francis]**

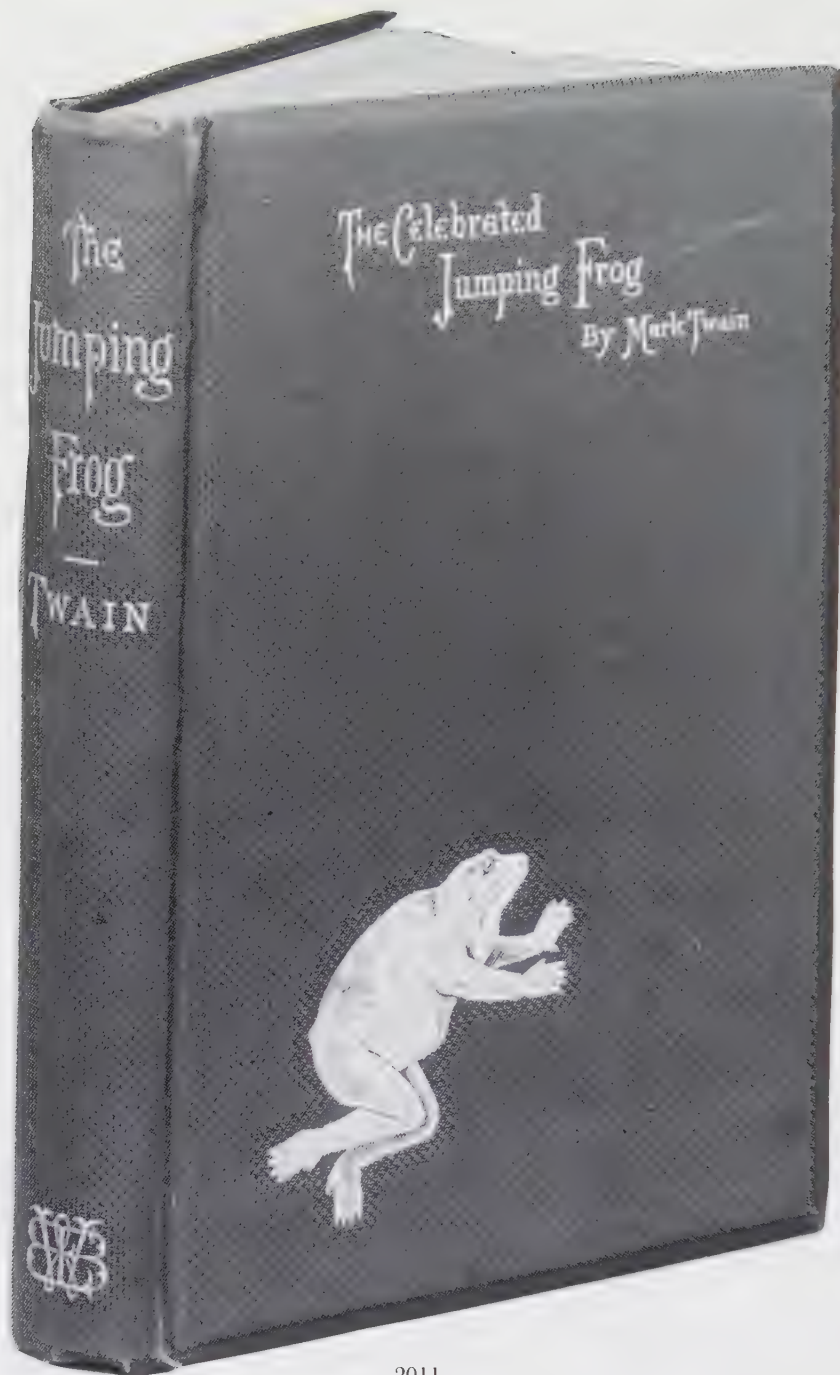
Hobomok. A Tale of Early Times. By an American. Boston: Cummings, Hilliard, 1824

12mo. Uncut; free endpapers removed, spotting. Original boards, printed paper label (laid down on new spine); rebacked, inner hinges strengthened, spine chipped.

FIRST EDITION. CHILD'S FIRST BOOK. According to Loshe, the inspiration for *Hobomok* was an article in the *North American Review* (1821) by J. G. Palfrey, which encouraged novelists to use American historical settings.

References: BAL 3087; Loshe 100; Scribner, *American Historical Novels* 10; Seven Gables, *First Books* 56; Seven Gables, *More First Books* 58; Wright 1:520

Provenance: Elizabeth Gates Ross, with her signature on the title-page.



- 2011 **[Clemens, Samuel Langhorne]**
The Celebrated Jumping Frog of Calaveras County. By Mark Twain. Edited by John Paul [Charles Henry Webb]. *New York: C. H. Webb, 1867*

12mo. Brown-coated endpapers, yellow publisher's advertisement leaf facing title-page; a few pages with some spotting. Original plum cloth; slight rubbing. Half red morocco slipcase.

FIRST EDITION, FIRST PRINTING. CLEMENS'S FIRST BOOK.

References: BAL 3310; Seven Gables, *First Books* 58

- 2012 **Cooke, John Esten**
The Last of the Foresters: or, Humors on the Border; a Story of the Old Virginia Frontier. *New York: Derby & Jackson, and Cincinnati: H. W. Derby, 1856* ☆ Surry of Eagle's-Nest; or, the Memoirs of a Staff-Officer serving in Virginia. Edited from the Manuscript of Colonel Surry. *New York: Bunce and Huntington, 1866*, with 4 illustrations by Winslow Homer ☆ Fairfax: or, the Master of Greenway Court. A Chronicle of the Valley of the Shenandoah. *New York: G. W. Carleton, and London: S. Low, Son, 1868*

Together 3 volumes 8vo. Original bindings.

FIRST EDITIONS.

References: BAL 3714, 3721, 3726; Scribner, *American Historical Novels* 50, 82, 25; Wegelin, *Cooke* 5, 8, 11

Provenance: *The Last of the Foresters* and *Fairfax*: 1. C. Waller Barrett, with his bookplate. Donated to 2. The University of Virginia Library, with its duplicate tag. *Surry of Eagle's-Nest*: H. R. Wing, in manuscript hand "H. R. Wing Glen's Falls-N.Y." and dated "12th March 1866."

- 2013 **[Cooper, James Fenimore]**
The Last of the Mohicans; A Narrative of 1757. *Philadelphia: H. C. Carey & I. Lea, 1826*

2 volumes 12mo. Uncut. Final blank in volume 1, conjugate blank and final blank in volume 2; some gatherings browned or stained, three or four ashmarks. Original gray boards, original paper labels; some browning, rubbing. Elaborate blue morocco gilt folding-cases.

FIRST EDITION. RARE IN THE ORIGINAL BOARDS. *The Last of the Mohicans* was the second story in the series although it was the first tale to be published.

References: BAL 3833; Spiller and Blackburn 7

Provenance: Edith Barbara Trantor, with her bookplate.

See illustration on following page

THE LAST
OF
THE MOHICANS;
A NARRATIVE OF
1757.

BY THE AUTHOR OF "THE PIONEERS."

"Mislike me not, for my complexion,
The shadowed livery of the burnished sun."

IN TWO VOLUMES.
VOL. I.

PHILADELPHIA :
H. C. CAREY & I. LEA—CHESNUT-STREET.

1826.

□ 2014 [Cooper, James Fenimore]

The Last of the Mohicans: A Narrative of 1757. Philadelphia: H. C. Carey & I. Lea, 1826

2 volumes 12mo. Uncut. With blank following title-page and final blank in volume 2; lacking final blank in volume 1, endpapers browned, browning and spotting, some marginal tears generally not affecting legibility. Original gray boards; rebaked with portions of the original printed labels laid down (chipped), inner margins strengthened, upper cover of volume 1 detached. Brown morocco solander case.

FIRST EDITION.

References: BAL 3833; Spiller and Blackburn 7

Provenance: 1. Wilberforce Eames, with his signature in both volumes. 2. George Clinton Fairchild Williams, with his bookplate. 3. Harold and Mildred Greenhill, with their bookplates.

□ 2015 [Cooper, James Fenimore]

The Bravo. A Venetian Story. London: Henry Colburn and Richard Bentley, 1831

3 volumes 8vo. Half-titles, 2-page publisher's advertisement in volume 2; edges slightly soiled. Original blue boards, cream paper spines, printed paper labels; small library numbering label, slight soiling, head of spine of volume 1 chipped.

FIRST EDITION, with the revised readings of a2v as usual. This London edition marked the first appearance of *The Bravo*; it was published in Philadelphia the following month. A fine copy.

References: BAL 3850; Spiller and Blackburn 13

Provenance: 1. The Rhiwlas Library in North Wales, with the signature of Frances Price dated 1832; sold, Hodgson's, July 1927. 2. Oliver Brett, Viscount Esher, with his bookplate.

THE
DEERSLAYER:

OR, THE
FIRST WAR-PATH.

A TALE.

BY THE AUTHOR OF
"THE LAST OF THE MOHICANS," "THE PATHFINDER," "THE
PIONEERS," AND "THE PRAIRIE."

———"What Terrors round him wait!
Amazement in his van, with Flight combined,
And Sorrow's faded form, and Solitude behind."

IN TWO VOLUMES.

VOL. I.

PHILADELPHIA:
LEA & BLANCHARD.
1841.

- 2016 **[Cooper, James Fenimore]**
The Deerslayer: or, the First War-Path. A Tale. Philadelphia: Lea & Blanchard, 1841
- 2 volumes 12mo. Initial blank in volume 2; tears along gutter of free endpaper in volume 1, light browning and spotting as usual. Original purple muslin, printed paper labels on spines; some fading of spines, light rubbing. Cloth wrappers. Slipcase.
- FIRST AMERICAN EDITION. This copy has the Fagan-Ashmean imprint on the verso of the title-pages. Although *The Deerslayer* was the last of *The Leatherstocking Tales* to be published, it is the first tale in the plot sequence, depicting Natty Bumppo, the title character, as a young man.
- References:* BAL 3895; Spiller and Blackburn 32; Wright 1:601
- Provenance:* Mildred Greenhill, with her bookplate.
- 2017 **Cowley, Malcolm**
Racine. Paris: L'Imprimerie Union, for the author, 1923
- 8vo. Brownd. Original gray printed wrappers, wire stitched; spine worn away, marginal browning.
- FIRST EDITION. THE RARE FIRST SEPARATE PUBLICATION OF A WORK BY COWLEY. According to the limitation page, only 150 copies of *Racine* were printed, but in a manuscript note in this copy, Cowley claims that the edition was larger: "Of this book I ordered something like 200 copies in all to give my friends. But it turned out that I didn't have 200 friends, and most of the edition went into the wastebasket—more than a hundred copies. I saved out only a dozen or so, of which this copy is almost the last. Malcolm Cowley."
- Reference:* Seven Gables, *More First Books* 70 (this copy)
- 2018 **Crane, Hart**
The Bridge. Paris: The Black Sun Press, 1930
- 4to. Half-title, title in red and black, three photographic illustrations by Walker Evans, advertisement leaf. Original wrappers, printed in red and black, rising sun on lower cover in black. Silver publisher's box; worn.
- FIRST EDITION. ONE OF 200 COPIES ON HOLLAND PAPER (of a whole edition of 283). Crane had once described *The Bridge* as "a mystical synthesis of 'America,' " but in a January 1926 letter to Waldo Frank, in which he enclosed the last part of *The Bridge*, he goes further: "It is symphonic in indulging the convergence of all the strange separated detailed in antecedent sections of the poem—Columbus, conquests of water, land, etc. . . . I have attempted to induce the same feeling of elation, etc.—like being carried forward and upward simultaneously—both in imagery, rhythm and repetition, that one experiences in walking across my beloved Brooklyn Bridge" (*The Letters of Hart Crane*).
- References:* Minkoff A32; Wolfe A-32; Weber, editor, *The Letters of Hart Crane* 228

Price, 50 Cents

MAGGIE

A Girl of the Streets

(A STORY OF NEW YORK)

By

JOHNSTON SMITH

Copyrighted

□ 2019 **[Crane, Stephen]**

Maggie. A Girl of the Streets. (A Story of New York.) By Johnston Smith. [*New York, 1893*]

8vo. Generally unopened; some tearing along joints and in margins, last two leaves torn. Original mustard wrappers with black type and red rules on upper cover; small portion of blank upper edge of rear cover torn. Orange morocco folding-case.

FIRST EDITION. THE FIRST SEPARATE PUBLICATION OF A WORK BY CRANE. Crane published *Maggie* at his own expense in an edition of 1,100 copies, but he used most of the copies as kindling when they failed to sell. A nice copy. VERY RARE.

References: BAL 4068; Seven Gables, *First Books* 70 (this copy); Williams and Starrett 1

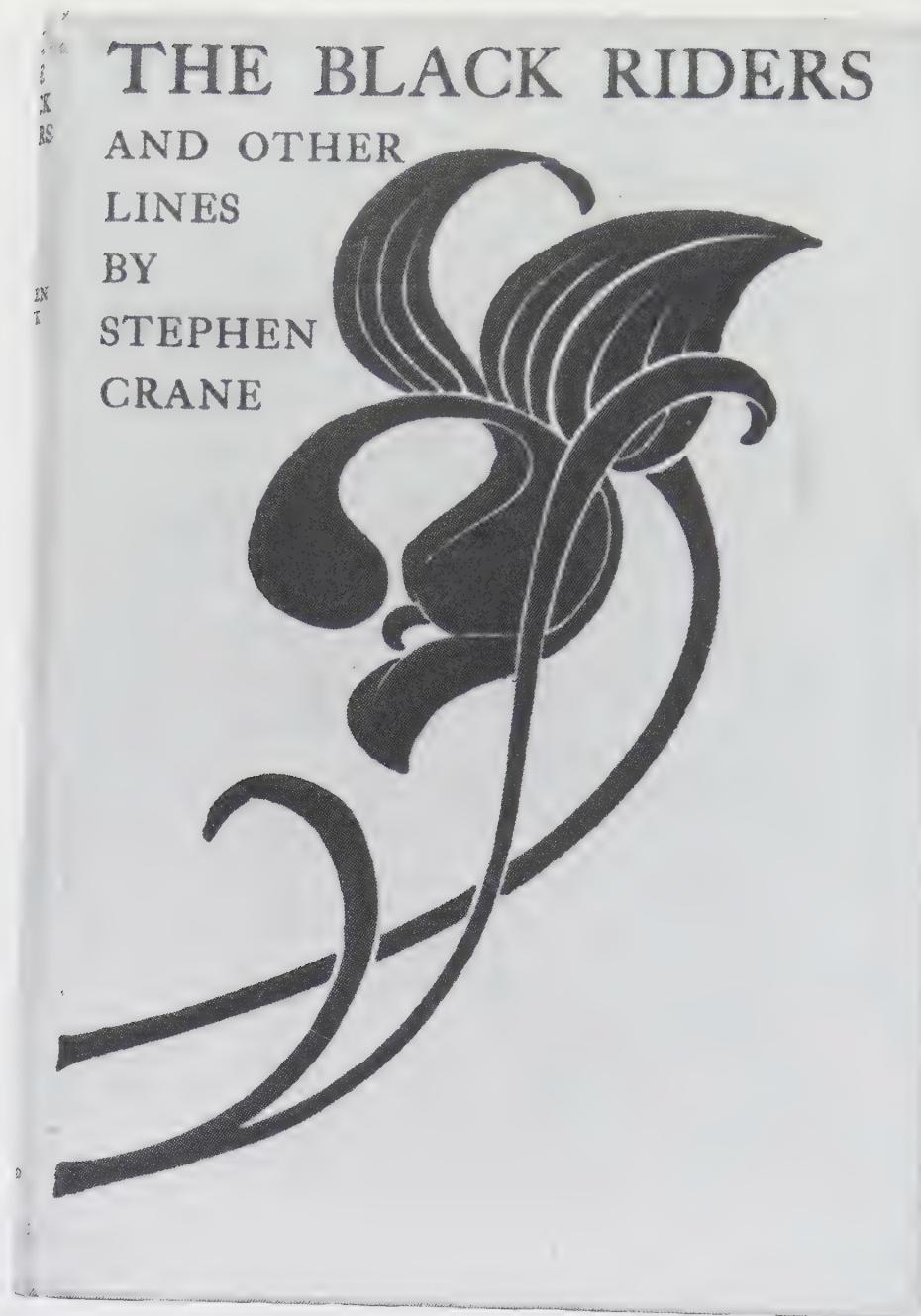
□ 2020 **Crane, Stephen**

The Red Badge of Courage. An Episode of the American Civil War. *New York: D. Appleton, 1895*

8vo. Title-page in red and black tipped in as usual, tan-coated endpapers; top edge stained yellow. Original tan cloth with red, black, and gilt lettering and design. Dust jacket printed in red and black in same design as the covers; worn, torn along upper joint. Half orange morocco box.

FIRST EDITION, FIRST ISSUE.

References: BAL 4071; Grolier *American* 98; Williams and Starrett 4



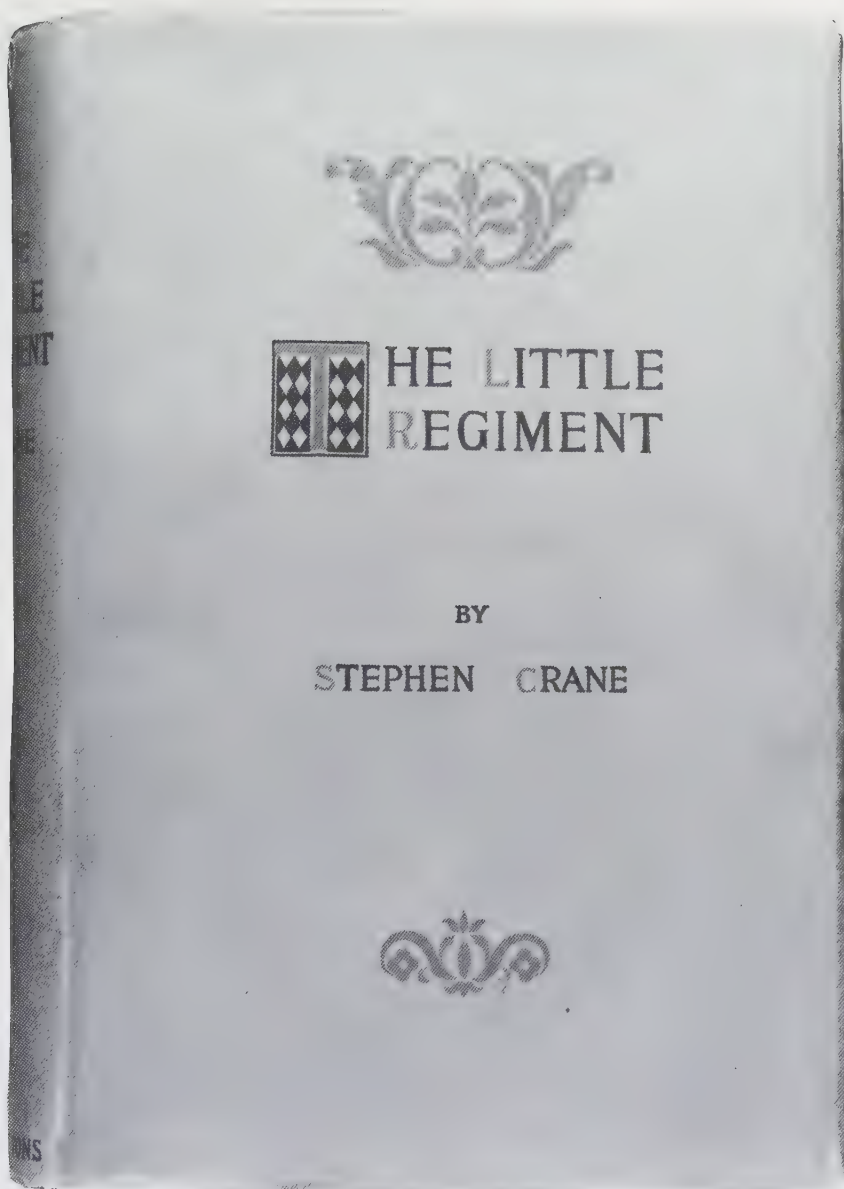
2021

- 2021 **Crane, Stephen**
The Black Riders and Other Lines. *Boston: Copeland & Day, 1895*

8vo. Slight spotting generally limited to endpapers. Original cream boards with black stylized orchid on covers, lettered in black on covers and spine; some soiling. Morocco slipcase.

FIRST EDITION. ONE OF 500 COPIES PRINTED IN THIS FORMAT.

Reference: BAL 4070



2022

□ 2022 **Crane, Stephen**

The Little Regiment and Other Episodes of the American Civil War. New York: D. Appleton, 1896

8vo. Half-title, publisher's advertisement on verso of half-title, 6-page publisher's advertisement at back of volume. Original tan buckram, decorated and lettered in red, black, and gold; some light soiling of edges. Original cream printed dust jacket with cover decoration printed in red and black; some light soiling, rubbing. Beige cloth folding-case.

FIRST EDITION, FIRST PRINTING.

Reference: BAL 4076

□ 2023 **Cummings, E. E.**

The Enormous Room. New York: Boni and Liveright, [ca. 1922]

8vo. Usual light browning. Original ochre buckram; soiling and rubbing.

FIRST EDITION, FIRST STATE, WITHOUT THE DELETION ON PAGE 219. CUMMINGS'S FIRST BOOK INSCRIBED for "Malcolm Cowley—(Qui?) E. E. Cummings." At the time that *The Enormous Room* was published, Cowley was the associate editor of *Broom* and *Secession* in addition to his better-known roles as critic and poet. This autobiographical narrative is based on Cummings's experiences in an intern camp in France.

References: Firmage A2a; Seven Gables, *More First Books* 76

□ 2024 **[Dana, Richard Henry, Jr.]**

Two Years Before the Mast. A Personal Narrative of Life at Sea. New York: Harper & Brothers, 1840

12mo. Spotted mostly at the front, corner of leaf 37/4 (pages 439-440) torn away not affecting text. Original stamped tan muslin. Half brown morocco box.

FIRST EDITION, FIRST STATE. "One of the first and freshest, because of its plain factual nature, of American accounts of the sea, the book has added importance because . . . Dana journeyed up into the California cattle country, of which he gives us our only trustworthy account before the 1849 gold rush" (Grolier *American*).

References: BAL 4434; Cowan 1:156; Grolier *American* 46; Zamorano 80 26

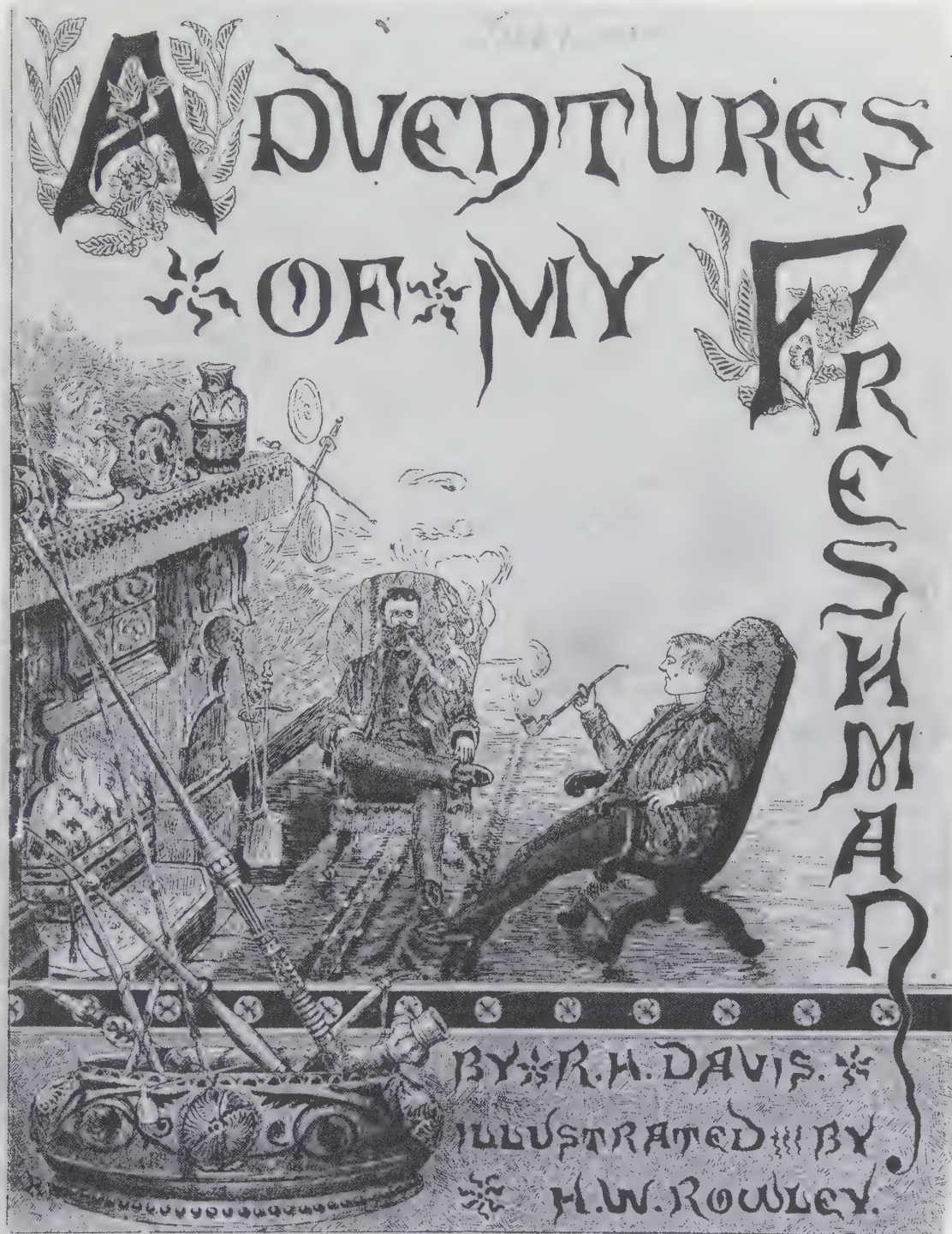
□ 2025 **Davis, Richard Harding**

The Adventures of My Freshman. Sketches in Pen and Pencil by R. H. Davis and H. W. Rowley. [Bethlehem, PA: Moravian Print, 1883-1884]

8vo. 6-page advertisement; creases, final blank removed. Stitched in original green printed wrappers; some chipping of spine and edges, some creasing. Slipcase.

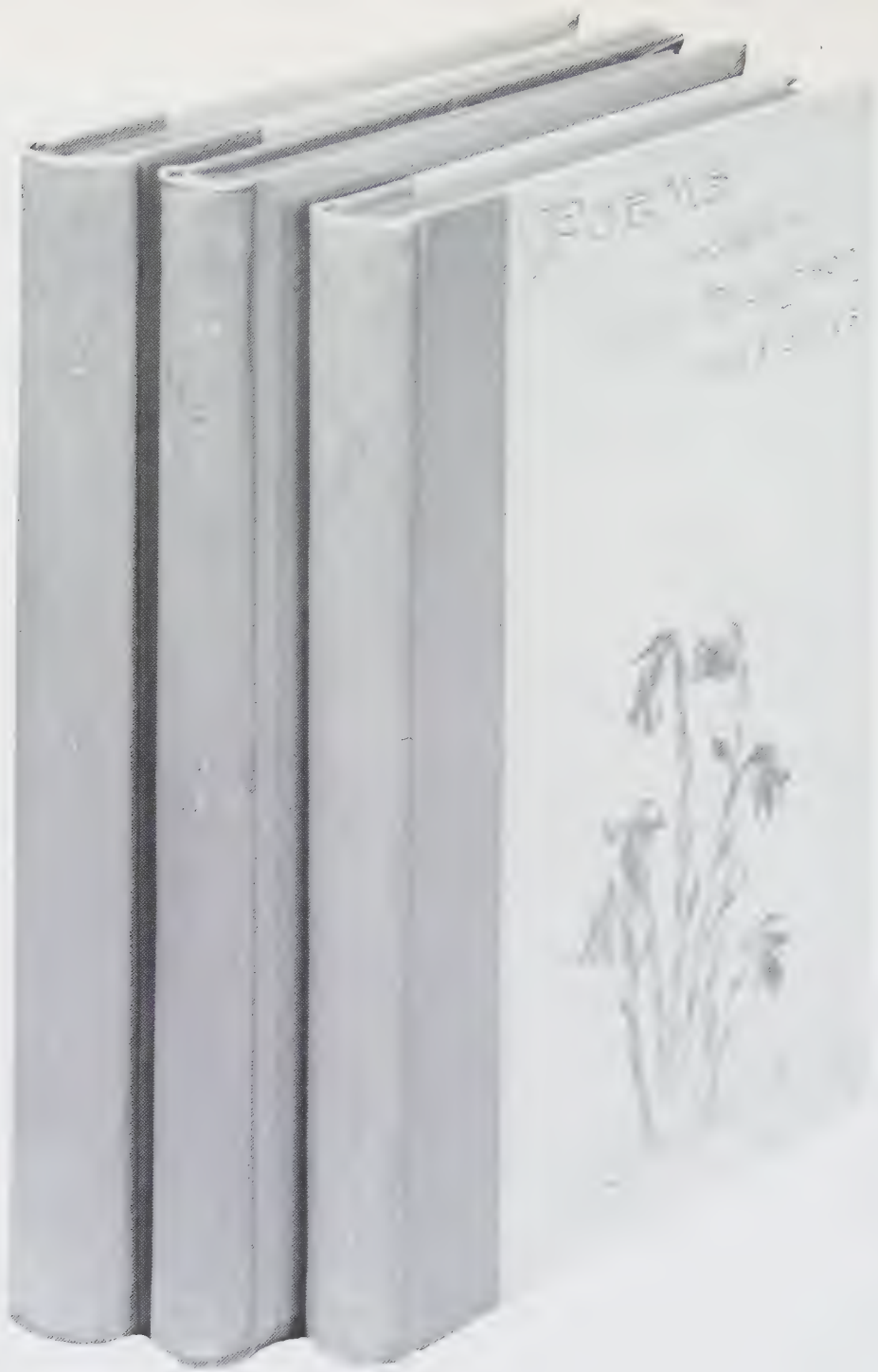
FIRST EDITION. THE FIRST SEPARATE PUBLICATION OF A WORK BY DAVIS, INSCRIBED: "To Francis Wilson with sincere regards of Richard Harding Davis 'Oh, that mine enemy would write a book—at the age of eighteen.' " Printed at his mother's expense, *Adventures* was sold for about 25¢ around Lehigh University, which Davis attended. Realizing that it was not selling, his family bought up the remaining copies and hid them in the attic. Finding them years later, Davis destroyed them. Of the ten copies located in Seven Gables's *More First Books*, seven are in institutional collections.

References: BAL 4508; Jackson, *21 or Younger* 19; Quinby 1; Seven Gables, *More First Books* 84 (this copy)



2025

Provenance: Francis Wilson, with an inscription from the author (quoted above). A second inscription reads: "To Francis with sincere regards of H. H. Furness Jr. Dec. 9, 1898." Wilson (1854–1935) was a well-known actor; Horace Howard Furness, Jr. was coeditor with his father of *The Variorum Shakespeare*.



2026

□ 2026 **Dickinson, Emily**

Poems. Edited by two of her friends, Mabel Loomis Todd and T. W. Higginson. *Boston: Roberts Brothers, 1890* ☆ Poems . . . Second Series. *Boston: Roberts Brothers, 1891* ☆ Poems . . . Third Series. *Boston: Roberts Brothers, 1896*

Together 3 volumes 8vo. White silk markers. Original cloth bindings decorated and lettered in gilt, gilt Indian pipes on the front covers. Half morocco folding-case.

FIRST EDITIONS. Although Dickinson wrote about 1,775 poems, only seven had been published, all anonymously, prior to her death in 1886. These three volumes, the first published collections of her work, were issued in editions of 480, 960, and approximately 1,000 copies, respectively.

References: BAL 4655, 4656, 4661; Grolier *American* 91; Seven Gables, *First Books* 90; Seven Gables, *More First Books* 87

Provenance: Arthur Swann, with his bookplates; his sale, Parke-Bernet, 22 March 1960, lot 102.

□ 2027 **Dickinson, Emily**

The Single Hound. Poems of a Lifetime. With an Introduction by her Niece Martha Dickinson Bianchi. *Boston: Little, Brown, 1914* ☆ Selected Poems. [N.p.]: A. A. Balkema, 1940

Together 2 volumes 8vo. Original bindings; condition varies.

FIRST EDITIONS. This copy of *Selected Poems* is one of 200 printed on Ingres paper.

Reference: BAL 4669, 4691

Provenance: *The Single Hound:* Arthur Swann, with his bookplate; his sale, Parke-Bernet, 22 March 1960, lot 103.

□ 2028 **Dickinson, Emily**

Autograph Transcription signed, 1½ sides of an 8vo card, [ca. 1859], beginning “Heart not so heavy as mine . . .”

A DICKINSON POEM. On the card’s recto, above her signature, Dickinson copies out twelve lines, numbering the three stanzas “1,” “2,” and “3”:

“Heart not so heavy as mine,
 Wending late home,
As it passed my window
 Whistled itself a tune,—

A careless snatch, a ballad,
 A ditty of the street;
Yet to my irritated ear
 An anodyne so sweet,

It was as if a bobolink,
 Sauntering this way,
Carolled & mused & carolled,
 Then bubbled slow away.”

continued

Heart not so heavy as mine,
 1 Wending late home,
 As it passed my window
 Whistled it up a tune, —

 A careless snatch, a balled,
 A ditty of the street;
 2 Yet my irritated ear
 An anodyne so sweet,

 It was as if a bobolink,
 Sauntering this way,
 3 Carolled, & mused & carolled,
 Then balled slow away.

 T.O. Emily Dickinson

2028

This much of the poem was published in the posthumous 1891 edition of Dickinson's works. However, the two stanzas on the card's verso, which she has labeled "4" and "5", appear to have been an early continuation of "Heart not so heavy as mine. . .," for she has prefaced the eight lines with the title "Left Out." These final eight lines apparently represent an unpublished example of lines Dickinson deemed unsatisfactory, even for her purposes of very private composition. These rejected lines read:

"It was as if a chirping brook
 Upon a toilsome way
 Set bleeding feet to minuets
 Without the knowing why.

To-morrow night will come again,
 Weary, perhaps, and sore.
 Ah, bridle[?], by my window,
 I pray you stroll once more!"

George Allen & Unwin's New Fiction

TWO MEN A Romance of Sussex. By Alfred Ollivant. Author of "Owd Bob," etc.

CHANGING WINDS (Third Impn.) By St. John Ervine. Author of "Mrs. Martin's Man," etc.

It is the wisest and most brilliant young novelist... It is rich in knowledge and sympathy.

The book is all youth and enthusiasm. — *Times*

BECK OF BECKFORD By M. E. Francis. Author of "Flander's Widow," etc.

HEPHERD'S WARNING By Eric Leadbitter. Author of "The Shepherd's Boy," etc.

CHRISTENDOM By Evelyn Sharp. Author of "The Christendom," etc.

By Katherine Harrington. A first novel.

ERS By Ralph Harold Bretherton. Author of "The Evers," etc.

THE TRIALSTONE By J. Galsworthy. A sparkling entertaining story.

Author of "The

R. WILLIAM HEANS AND

By William Hav

reminis one

author of "The Marrio

ONE MAN'S INITIATION

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JOHN DOS PASSOS

Cash Price 1
Great Britain

6/-
Net.



GEORGE ALLEN
& UNWIN, LTD.

GEORGE ALLEN & UNWIN LTD

2030

□ 2029 Dickinson, Emily

Autograph Letter signed ("Emily"), 2 pages 8vo, [Amherst, Mass., ca. 1885], to Eugenia Hall; direction to "Eugenia" on verso; which also shows some soil at folds. With original envelope

A POETESS'S NOTE OF THANKS. Here Dickinson writes in the sprawling script of her later years to thank a young cousin who often sent her gifts of flowers in the mid 1880s: "My little Benefactor, the flowers are very sweet and I am surprised and charmed. I raise only robins on my farm, and a Blossom is quite a Guest."

□ 2030 Dos Passos, John

One Man's Initiation—1917. London: George Allen & Unwin, [1920]

8vo. Half-title. Blue cloth. Original printed dark gray dust jacket; slight fading along top edge.

FIRST EDITION, FIRST STATE. DOS PASSOS'S FIRST BOOK. PRESENTATION COPY, INSCRIBED: "For Harry Mielke, sincerely John Dos Passos." A FINE COPY.

Reference: Potter 1

Provenance: Harry Mielke, with Dos Passos's inscription to him.

□ 2031 **Drake, Joseph Rodman**

Autograph Manuscript signed "Croaker & Co.," 2½ pages 4to, n.d. [10 March–24 July 1819], being the manuscript for "*To Simeon DeWitt Esqr. Surveyor General*"; the verso with address panel inscribed to "Wm. Coleman Esqr.," publisher of the *New York Evening Post*; verso also showing two seal remnants and a small seal tear (not affecting text), a small unrelated tear (neither tear affecting text), some scattered foxing; with several corrections and emendations by Drake; browned, some scattered soil and spotting; skillfull restoration to separated fold joining the two leaves ☆ [DRAKE, JOSEPH RODMAN, and FITZ-GREENE HALLECK]. Poems, by Croaker, Croaker & Co. and Croaker, Jun. as published in the *Evening Post*. *New York: 1819*. 12mo, disbound; foxed ☆ "Poems by Croaker, Croaker & Co. and Croaker, Jr. as published in the *Evening Post*," from the 24 May 1836 issue of *Waldie's Octavo Library*. 4to disbound extract. Occasional foxing. Each of the 3 items in an individual folding slipcase, the 3 contained in a larger half morocco slipcase.

THE "CROAKER PAPERS." "An Ode to Simeon DeWitt" is the second "Croaker" poem in the sequence as printed in pamphlet form in 1819. In the manuscript offered here, the ode is preceded by this prose preface; "When the Western District was surveyed, the power of naming the townships was entrusted to the Surveyor General—Finding the Indian appellations too sonorous & poetical, & that his own ear was not altogether adapted for the musical combination of Syllables; this gentleman hit upon a plan, which for laughable absurdity, has never been paralleled, except by the 'Philosophy,' 'Philanthropy,' & ['] Big Little Dry' system of Lewis & Clarke—It was no other, than selecting from Lempriere & the British Plutarch, the great names which those works commemorate—This plan, he executed, with the most ridiculous fidelity; & reared for himself an everlasting monument of pedantry & folly."

In verses that follow, the young wag mocks the ponderous names De Witt chose for the frontier villages of western New York: ". . . Lo! Galen sends her *Doctors* round, Proficients in their trade; *Historians* are in Livy found, Ulysses, from her teeming ground Pours *Politicians*, ready made; Fresh *Orators* in Tully rise/ Nestor our *Counsellors* supplies. . ."

□ 2032 **Dreiser, Theodore**

Sister Carrie. *New York: Doubleday, Page, 1900*

8vo. Half-title; endpapers spotted. Original red cloth, lettering and rule in black; some rubbing, lower inner hinge cracking. Half red morocco slipcase.

FIRST EDITION. DREISER'S FIRST BOOK. With Dreiser's short autograph letter signed to Mr. Dunelca dated 28 August 1911 referring to the colorplates used by B. W. Dodge & Co. in the 1907 edition of *Sister Carrie*.

References: McDonald 1; Seven Gables, *First Books* 95

Provenance: Harris Merton Lyons, with his signature on the upper endpaper and notes in ink and pencil on pages 4 and 24 in his (?) hand. Dreiser based the character De Maupassant Jr. in *Twelve Men* on Lyons.

□ 2033 **Embury, Emma Catherine (c. 1806–1863) and Daniel**

More than 60 items, primarily letters addressed to Mr. and Mrs. Embury, with a few autographic specimens collected as souvenirs by the Emburys and some items addressed to the next generation of the Embury family, 1808–1870; the signed pieces, along with portraits of their authors, hinged and mounted to stiff leaves in an album bound in full morocco elaborately gilt decorated

EMMA EMBURY AND HER SALON. The daughter of a prominent New York physician, Emma Catherine Manley already had a reputation as a budding authoress when she married Daniel Embury in 1828. Her husband, president of the Atlantic Bank of Brooklyn, was a literary enthusiast as well, and he encouraged his wife both as a writer and as the hostess of an elegant literary salon.

The items in this album are a fascinating record of the Emburys' social and intellectual careers, combining pieces by authors whose reputations now far surpass that of Emma Embury as well as writers who no longer boast even the minor fame that Mrs. Embury now enjoys. Samples of letters by contemporary authors include the following:

BRYANT, WILLIAM CULLEN. Autograph Letter signed, 1¼ pages 4to, 29 January 1827, writing young Emma Manley on the subject of the poems she had sent: “. . . I regret however that I am able to afford so little assistance to your benevolent intentions. I am but one of several proprietors of the work, and although the U.S. Lit. Gazette formerly paid liberally for poetical contributions, yet since the junction of that work with the New York Review, the proprietors have found themselves obliged by this former experience to produce a course of stricter economy in an enterprize the success of which was at best doubtful. . .” ☆ Autograph Letter signed (“W.C. Bryant”), 1 page small 4to, New York, 4 January 1870, writing the Emburys' daughter, Anna Sheldon: “. . . My acquaintance with Mrs. Embury was slight, but it left a most agreeable memory. You remember the lines of Young referring to Pope: ‘For though not sweeter his own Homer sings / Yet is his life the more endearing song.’ Something like this might be said of your excellent mother. . .”

HALLECK, FITZ-GREENE. Autograph Note signed in pencil, “Saturday, 7 November,” writing Mr. Embury concerning his wife's poem “Lament of the Empress Josephine”: “. . . It is one of the best that Mrs. Embury has written & that is saying a great deal”; and a Halleck Autograph Note signed with initials, 16 May [1825]

HOFFMAN, CHARLES FENNO. Autograph Letter signed. 3½ pages 4to, Washington, 1 May 1849, writing Mrs. Embury of the scene in the capital: “. . . I have had two interviews with the General [President Zachary Taylor]. He recd me very cordially at a tête-a-tête in his study, and to-day at the Levee he left the crowd of ‘courtiers’ to cool their heels while he took me off to introduce me to the Ladies of the family in another reception room. His Manner is capital at these receptions markedly gentlemanlike frank and unaffected. As much at home in the Scene as if he had done nothing else all his life. . . . The blossoming country around here is looking beautifully—& it is a marvel to me as I grow more familiar with the attractions of this place—the beauty of the Scenery & buildings the various libraries & collections and the metropolitan character of the Society, arising from the fact of the population being made up from representatives of every part of the Union . . .”

IRVING, WASHINGTON. Autograph Letter signed, 2 pages small 4to, New York, 7 May 1840, writing Mrs. Embury's father, Dr. James Manley: ". . . In going to Albany I had no view to take a part in the controversy between you and Dr. Smith, of which I was utterly ignorant, but merely to take my seat at the board of Regents, in compliance with the general regulations of the establishment and in consequence of what I understood to be the wishes of my fellow regents. . ."

THOMAS MOORE. Autograph Letter signed, 1 page 4to, Sloperton Cottage, 8 May 1831, writing warmly to Mrs. Embury and sending her a ". . . scrap of Byron's writing (which is one of the very few now left me). . ."; that "scrap," the address leaf of a letter from Byron to Moore, also included in the album

SCHOOLCRAFT, HENRY. Autograph Letter signed, 3 pages 4to, 22 May 1844, writing Daniel Embury: ". . . Our Red Men are but poor botanists. Their vocabulary of plants extends, chiefly, to such things as have a medical, or *magical* influence, among the humbler & less prominent creations of the forest. Flowers, do not appear to have been appropriated to that symbolic use, among a people very fond of symbols. . . . They took the feathers of carnivorous birds as emblems of valor & prowess; and when an Indian had selected this brand of his emblematic artillery, he had, well nigh, performed his duties to this department of poetic thought & embellishment. . ."

SEDGWICK, CATHERINE. Autograph Letter signed, 1 1/4 pages 4to, Stockbridge, 29 January 1829, writing Mrs. Embury: ". . . we should not hesitate to praise Minerva to Jove, and why may I not express my honest admiration of the offspring of your genius?—I read the stanzas written in the Moravian burying ground with particular pleasure, as they were associated with the beautiful morning we passed together and I knew how genuine the feelings were that are there expressed with so much simplicity & beauty. I hope my dear Mrs Embury[sic] you will go on to enrich your native country & to elevate the just pride of your Countrywomen. . ."

Other items in the album include the following: John Trumbull's Autograph Transcription signed of "To Ianthe," [ca. 1830]; transcriptions of three of Mrs. Embury's own poems; an Autograph Note signed and pencil sketch signed ("D.H.") by Daniel Huntington; Autograph Letter signed and three sketches by Henry Inman; Autograph Letter signed and signed charcoal sketch by Edwin White; as well as letters from: Dion Boucicault, William Coleman (writing Mrs. Embury in 1828 to review her latest poems); Hannah Gould; Al Gallatin (inviting Daniel Embury to an early meeting of the "N.Y. Antiquarian Association"); Sarah J. Hale, Caroline M. Kirkland; Eliza Leslie (soliciting a poem for her children's magazine, *The Violet*, 1836); Anna Cora Mowatt; Lydia Sigourney (soliciting a contribution for the *Religious Souvenir* from Mrs. Embury, 1839); Nathaniel P. Willis; Samuel Woodworth

Provenance: John Nelson, M.D., with his bookplate.

- 2034 **[Emerson, Ralph Waldo]**
Nature. Boston: James Munroe, 1836

12mo. Spotting. Original green cloth with coral-like blind decoration (*BAL* cloth B), title stamped in gilt on upper cover; head and tail of spine frayed, fading and rubbing. Half green morocco slipcase; spine faded.

FIRST EDITION, FIRST STATE, with page "94" misnumbered "92." PRESENTATION COPY OF EMERSON'S FIRST BOOK, inscribed "G. P. Bradford from the author." The schoolteacher George Partridge Bradford, the brother-in-law of Emerson's half-uncle Samuel, was a close friend of Emerson's.

References: *BAL* 5181; Seven Gables, *First Books* 102

Provenance: 1. George Partridge Bradford, with an inscription to him from Emerson, as quoted above. 2. James Bradley Thayer, inscribed "J. B. Thayer from Elizabeth Ripley and Mary E. Simmons May 31, 1890." These women were Emerson's cousins and G. P. Bradford's nieces. 3. Harold Greenhill, with his bookplate.

- 2035 **Emerson, Ralph Waldo**
Essays. Boston: James Munroe, 1841 ☆ *Essays: Second Series. Boston: James Munroe, 1844*

Together 2 volumes 8vo. Original bindings; condition varies. Half red morocco double slipcase.

FIRST EDITIONS. The second work a PRESENTATION COPY, inscribed: "Mrs. Lydia M. Child. With the respects of R. W. Emerson. Concord, Oct. 20, 1844." The second series had been published just a few days earlier. Lydia Marie Francis Child (1802–1880), an active abolitionist and a writer (see lot 2010), was at the time of this inscription the editor of the New York weekly newspaper *The National Anti-Slavery Standard*.

References: *BAL* 5189, 5198; Grolier *American* 47

Provenance: First volume: William L. Foster, with his bookplate and signature. Second volume: 1. Lydia Marie Francis Child, inscribed as quoted above. 2. John A. Spoor, with his bookplate.

J. Haven Emerson

From the Author

Dec. 10, 1860.

CONDUCT OF LIFE.

to Francis and William Emerson
Jan 14th 1861
from J. H. E.

- 2036 **Emerson, Ralph Waldo**
Poems. Boston: James Munroe, 1847

8vo. 4-page publisher's advertisement; impressions of four-leaf clovers on pages 142-143, slight browning and spotting generally marginal. Original glazed yellow paper boards, printed paper label on spine, cream-yellow endpapers; some light speckling, cracking along upper and lower portion of joints, some wear and chipping to the spine.

FIRST AMERICAN EDITION.

References: BAL 5211: Johnson, *You Know These Lines* 37, 68, 172

Provenance: 1. Nineteenth-century owner, inscribed on upper endpaper: "Bessie from S. G. M. January 1st 1847." 2. Edward Newman Horn, with his bookplate; his sale, Parke-Bernet, 14 May 1968, lot 184.

- 2037 **Emerson, Ralph Waldo**
The Conduct of Life. Boston: Ticknor and Fields, 1860

8vo. Initial blank, half-title, 16-page publisher's advertisement dated December 1860 at rear. Original brown cloth; some wear. Tan cloth dust jacket.

FIRST EDITION, FIRST PRINTING. PRESENTATION COPY, INSCRIBED: "J. Haven Emerson. From the Author. Dec. 10, 1860." In most copies Emerson had a presentation slip inserted: THIS IS ONE OF THE VERY RARE INSCRIBED COPIES AND THE ONLY COPY INSCRIBED TO A RELATIVE.

Provenance: 1. John Haven Emerson, with Emerson's inscription to him. J. H. Emerson was the second son of William Emerson, the author's brother. 2. Francis and William Emerson, with the inscription: "To Francis and William Emerson Jan 14th 1917 from S. T. E." "S. T. E." was probably Sarah Tompkins Emerson, the wife of John Haven Emerson. 3. C. Waller Barrett, with his bookplate. Donated to 4. The University of Virginia Library, with its duplicate tag.

THE MARBLE FAUN

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By WILLIAM FAULKNER



- 2038 **Faulkner, William**
The Marble Faun. *Boston: The Four Seas, 1924*

8vo. Half-title, introduction; faint discoloration and soiling. Original green marbled boards, printed paper labels, spine label printed in green, label on front cover with design of faun by M. Very and Faulkner and title all printed in green; some bumping and wear at bottom of spine and along edges. Original cream printed dust-jacket; chipping, darkening, lacking a portion of the lower spine of the dust jacket. Half green morocco folding-case.

FIRST EDITION. FAULKNER'S FIRST BOOK, INSCRIBED AND SIGNED: "To Miss Liu (Mrs. H. M. Farer) William Faulkner 20 December 1924." Although an edition of one thousand copies had been planned, only five hundred were printed and of those about three hundred were destroyed. RARE. A very nice copy.

References: Crane, *Man Collecting* 27; Massey 743; Seven Gables, *First Books* 104

- 2039 **First Books**

[Ludlow, Fitz Hugh.] The Hasheesh Eater. Being Passages from the Life of a Pythagorean. *New York: Harper & Brothers, 1857* ☆ [Harland, Henry.] As It Is Written. A Jewish Musician's Story. By Sidney Luska. *New York: Cassell, [ca. 1885]* ☆ Eggleston, Edward. The Manual. A Practical Guide to Sunday School Work. *Chicago: Adams, Blackmer and Lyon, 1869* ☆ [Aldrich, Thomas Bailey.] The Bells. A Collection of Chimes. *New York: J. C. Derby and Boston: Phillips, Sampson and Cincinnati: H. W. Derby, 1855*

Together 4 volumes 8vo. Original cloth; some wear.

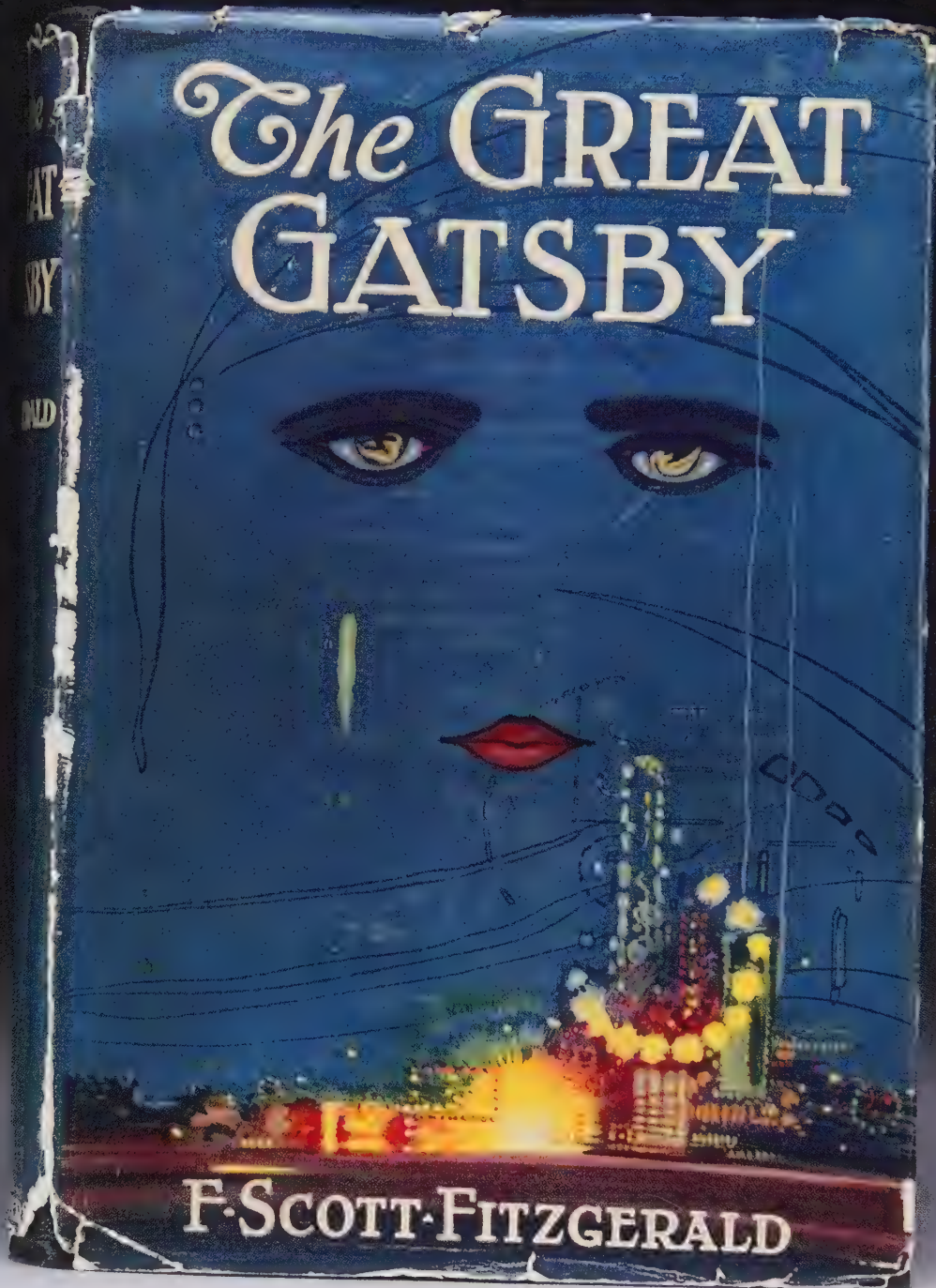
FIRST EDITIONS.

- 2040 **First Books**

Glasgow, Ellen. The Descendant. *New York: Harper & Brothers, 1897* ☆ Cabell, James Branch. The Eagle's Shadow. *New York: Doubleday Page, 1904* ☆ Cozzens, James Gould. Confusion. *Boston: B. J. Brimmer, 1924* ☆ Lindsay, Vachel. General William Booth Enters into Heaven and Other Poems. *New York: Mitchell Kennerley, 1913* ☆ Beer, Thomas. The Fair Rewards. *New York: Knopf, 1922* ☆ Biggers, Earl Derr. Seven Keys to Baldpate. *Indianapolis: Bobbs Merrill, [ca. 1913]* ☆ [Porter, W. S.] Cabbages and Kings. By O. Henry. *New York: McClure, Phillips, 1904* ☆ Mitchell, Margaret. Gone with the Wind. *New York: Macmillan, 1936* ☆ McFee, William. Letters from an Ocean Tramp. *New York: Cassell, [1908]*

Together 9 volumes 8vo. Some spotting at the front of the Biggers. Original bindings; some wear.

FIRST EDITIONS.



□ 2041 **First Books**

Loy, Mina. Lunar Baedeker. *Paris: Contact, 1923* ☆ Coffin, Robert Peter Tristram. Christchurch. *New York: Thomas Seltzer, 1924* ☆ [Atherton, Gertrude.] What Dreams May Come. *Chicago: Belford, Clarke, [circa 1888]* ☆ Bernstein, Aline. Three Blue Suits. *New York: Equinox Cooperative Press, 1933* ☆ Hay, John. Jim Bludso of the Prairie Belle, and Little Breeches. *Boston: James R. Osgood, 1871*

Together 5 volumes 8vo. Original bindings; some light wear.

FIRST EDITIONS.

References: Seven Gables, *First Books* 27; Seven Gables, *More First Books* 170 (this copy), 63 (this copy), 16 (this copy)

□ 2042 **Fitzgerald, F. Scott**

The Beautiful and Damned. New York: Charles Scribner's Sons, 1922

8vo. Half-title, leaf preceding half-title listing three works by Fitzgerald. Original dark green cloth, lettering on upper cover in blind, gilt lettering on spine. Original pictorial dust jacket; some short tears along edges, some soiling.

FIRST EDITION, with the variant dust jacket printed in white with black outline. A fine copy.

Reference: Brucoli A8.1.a

See frontispiece illustration

□ 2043 **Fitzgerald, F. Scott**

The Great Gatsby. New York: Charles Scribner's Sons, 1925

8vo. Half-title, publisher's advertisement on verso of half-title. Original dark green cloth, lettered in blind on cover, spine gilt-lettered; slight rubbing at foot of spine. Printed dust jacket with drawing of a woman's face above an amusement park at night by F. Cugat, with quotes from Mencken, Brickell, Hergesheimer, and Van Vechten reviewing this work; some chipping, tears. Blue cloth slipcase.

FIRST EDITION, FIRST PRINTING. The dust jacket is a later printing.

Reference: Brucoli All.I.a

Provenance: Charles Greenough, with his partially erased signature dated "Sept. 18, 1925" on free endpaper.

ALL THE SAD YOUNG MEN



F·SCOTT FITZGERALD

- 2044 **Fitzgerald, F. Scott**
All the Sad Young Men. New York: Charles Scribner's Sons, 1926
- 8vo. Half-title, list of books by Fitzgerald on verso of half-title. Original green cloth, lettered in blind on upper cover, gilt-lettered spine. Original brown printed dust jacket; some slight fraying along edges.
- FIRST EDITION. A fine copy.
- Reference:* Bruccoli A12.1.a
- Provenance:* C. Waller Barrett, with his bookplate. Donated to 2. The University of Virginia Library, with its duplicate tag.
- 2045 **Frederic, Harold**
The Damnation of Theron Ware. Chicago: Stone & Kimball, 1896
- 8vo. Half-title, colophon leaf. Original plain gray wrappers; some chipping, upper joints repaired, some browning. Rust cloth slipcase.
- FIRST EDITION. THE COPYRIGHT DEPOSIT COPY, with the copyright stamp of the Library of Congress dated 6 March 1896.
- Provenance:* 1. Library of Congress, with its copyright stamp on the upper wrapper and the title-page. 2. B. George Ulizio, with his bookplate.
- 2046 **Frost, Robert**
A Boy's Will. London: David Nutt, 1913
- 8vo. Half-title, one-page publisher's advertisement in back of volume. Original bronzed brown pebbled cloth, gilt lettering, blind rule border; minor rubbing. Light brown morocco folding-case.
- FIRST EDITION, FIRST ISSUE, BINDING A. A PRESENTATION COPY, INSCRIBED: "Mrs. Birch Reynardson from Robert Frost." Frost's second (but first published) book. Approximately 350 copies of this binding variant were issued. A fine copy.
- References:* Clymer and Green 19; Crane A2; Seven Gables, *First Books* 114; Seven Gables, *More First Books* 112
- Provenance:* Mrs. Birch Reynardson, with inscription as noted above.

□ 2047 **Frost, Robert**

North of Boston. *David Nutt*, [1914]

4to. Half-title; light browning. Top edge trimmed, others uncut. Original olive-green coarse linen (Crane binding A, 195 x 154 mm.), gilt lettering on covers and spine, blind rule; light wear. Green cloth slipcase.

FIRST EDITION, FIRST ISSUE. One of approximately 350 copies issued in binding variant A. WITH A 6-PAGE AUTOGRAPH LETTER SIGNED ("Robert Frost") to Harold Monroe laid in; small 4to, dated 9 October 1915, written in Franconia, New Hampshire. Two of the poems in this volume, "The Fear" and "A Hundred Collars," had first been published in *Poetry and Drama*, which Monroe edited; in this letter, Frost responds to Monroe's request for material to include in a chapbook. After describing the great difficulties he has had in getting the permission of Madam Nutt, to whom he was under contract, for Monroe to publish the poems, Frost adds: "I am quite capable of fulfilling the rest of the contract in books of very bad prose. It wouldn't take much more to make me write her two (that's all are called for I think) books on Boston Baked Beans between now and Christmas."

References: Clymer and Green 22; Crane, *Robert Frost* A3

Provenance: Arthur Swann, with his bookplate; his sale, Parke-Bernet, 22 March 1960, lot 133.

□ 2048 **Frost, Robert**

Hard not to be King. *New York: House of Books*, 1951

8vo. Original blue cloth, tissue wrapper; slight fading of spine, tissue browned and with some chipping.

FIRST EDITION. ONE OF 300 COPIES, SIGNED BY FROST on the limitation page. *Hard not to be King* was the eleventh title in the Crown Octavo series published by the House of Books.

Reference: Crane A36

- 2049 **Furman, Garrit**
Rural Hours. [*New York?*], 1824

8vo. Five engraved plates, four after Furman and one after R. Westall, by Asher B. Durand, half-title, single leaf in gathering K; some foxing and browning. Original boards, printed paper label; spine defective, upper cover detached, some staining and browning.

FIRST AND ONLY EDITION. A PRESENTATION COPY OF THE AUTHOR'S FIRST BOOK, INSCRIBED: "Gabriel Furman Esq. Presented by Garrit Furman Jany. 1824." Gabriel Furman, a distant relative of Garrit Furman, was a promising lawyer from Brooklyn and the author of *Notes, Geographical and Historical, Relative to the Town of Brooklyn* (1824).

References: Sabin 26222; Seven Gables, *More First Books* 114 (this copy); Shaw and Shoemaker 16243

Provenance: Gabriel Furman, with the inscription as noted above.

- 2050 **Garland, Hamlin**
Main-Travelled Roads. Six Mississippi Valley Stories. *Boston: Arena Publishing Company, 1891*

8vo. Floral endpapers; tear on page 233 not affecting text, leaves browning as usual. Original gray cloth; browned, inner hinges cracking, soiling, rubbing. Gray cloth. Open-backed slipcase.

FIRST EDITION. GARLAND'S FIRST PUBLISHED WORK OF FICTION. PRESENTATION COPY, INSCRIBED: "To Henry George whose work I revere whose personal friendship I am proud of. from a disciple. Hamlin Garland June 11/91." George, an economist, is best known for his work *Progress and Poverty*.

Reference: Johnson, *High Spots* 35

Provenance: 1. Henry George, with Garland's inscription to him. 2. Katharine de Berkeley Parsons, with her bookplate.

- 2051 **Ginsberg, Allen**
Howl and Other Poems. Introduction by William Carlos Williams. *San Francisco: The City Lights Pocket Bookshop, [ca. 1956]*

Square 12mo. Original black, white, and gray printed wrappers; slight darkening and rubbing.

FIRST EDITION. One of 2,000 copies. Ginsberg's first separately printed publication.

Reference: Wallace B71

- 2052 **Green, Anna Katherine**
The Leavenworth Case: A Lawyer's Story. New York: G. P. Putnam's Sons, 1878

8vo. Yellow endpapers, 2 leaves tipped in (folded, some tears along folds); faint erasures on upper free endpaper, offsetting from dust jacket on upper pastedown, pencilled underscoring on page 140. Original decorated rust cloth, gilt-lettered spine; some rubbing.

FIRST EDITION. GREEN'S FIRST BOOK. *The Leavenworth Case* "may fairly be called the father of the modern detective story. Poe discovered the idea, but Anna Katherine Green gave the story its pattern and garments" (*Grolier American*). "Ellery Queen" and "Barnaby Ross," the pseudonyms jointly used by Frederic Dannay and Manfred B. Lee, written in an unidentified hand on the upper free endpaper. With two items in Green's hand laid in: a one-page AUTOGRAPH NOTE WITH INTEGRAL SIGNATURES ("Anna Katharine Green" and "Anna Katharine Green Rohlf's") and a one-page AUTOGRAPH NOTE (trimmed affecting text, short tear on fold) entitled "Law" explaining: "It is a principle which every detective recognizes that if of a hundred leading circumstances connected with a crime, ninety nine of these are acts pointing to the suspected party with unerring certainty, but the hundreth equally important act, is one which that person could not have performed, the whole fabric of suspicion is destroyed."

References: Glover-Greene, 212; *Grolier American* 80; Lilly, *Detective Fiction* 81; Scribner, *Detective Fiction* 10

Provenance: Martin P. Klingel; sold, Parke-Bernet, 12 December 1972, lot 334.

- 2053 **Green, Anna Katherine**
The Filigree Ball: Being a Full and True Account of the Solution of the Mystery Concerning the Jeffrey-Moore Affair. Indianapolis: Bobbs-Merrill, [ca. 1903]

8vo. Half-title, title in red and black, illustrated by C. M. Relyea, 20-page publisher's advertisement; some soiling or light browning. Original green cloth, upper cover ruled and decorated in orange and gilt, gilt lettered spine.

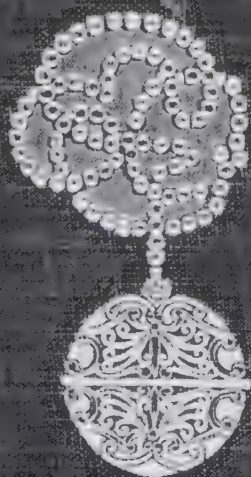
FIRST EDITION, FIRST ISSUE. PRESENTATION COPY, INSCRIBED: "Mrs. Roosevelt Compliments of Anna K. Green Rohlf's March 23rd 1903."

References: Johnson 206; Lilly, *Detective Fiction* 82

Provenance: 1. Edith Kermit Roosevelt, the wife of President Theodore Roosevelt, with the inscription from the author noted above. Given to 2. Kermit Roosevelt, with the inscription: "For Kermit from Mother."

The
**FILIGREE
BALL**

by
Anna Katherine
Green



FANNY.

"A fairy vision

Of some gay creatures of the element,
That in the colours of the rainbow live—
And play in the plighted clouds." *Milton.*

NEW-YORK.

PUBLISHED BY C. WILEY & CO. No. 3 WALL-STREET

Clayton & Kingsland, Printers.

1819.

- 2054 **Grey, Zane**
Betty Zane. *New York: Charles Frances Press, [1903]*

8vo. Illustrated initials and illustrations by Grey, half-title, almost entirely unopened. Original pictorial gray cloth; some soiling.

FIRST EDITION. GREY'S FIRST BOOK. Unable to interest the major publishers in this volume, Grey borrowed enough money to pay for its publication himself. Betty Zane, Grey's great-great aunt, was well known for her bravery; she ran through enemy fire during an Indian attack on Fort Henry (near Wheeling, West Virginia) to obtain from a nearby hut enough gunpowder to save the fort. Grey based his account of her life on a notebook kept by his great grandfather and on family histories.

Reference: Seven Gables, *More First Books* 121 (this copy)

- 2055 **Grey, Zane**
Typed Manuscript signed ("O.K./Zane Grey"), 7 pages 4to, being the manuscript for Grey's article on "Sunfish"; leaves browned, marginal stains and soil (especially on page 1), rust stains from paper clip on pages 1 and 7.

In this typed manuscript, approved for publication in an unidentified periodical, Grey begins with a description of a fishing expedition ". . . twenty years ago—and it was the beginning of sailfishing at Long Key, Florida" before recounting more recent cruises off Mexico in search of the challenging sailfish. He recounts sailfishing experiences of his son and brother as well his own exploits before closing with tantalizing speculations about the challenge of legendary twenty-five and thirty sailfish: ". . . I will want a fast launch with two engines, because it will be imperative to run like mad all over the ocean until this sailfish settles down. If I cannot invent an unsinkable boat, I will carry a life-boat, a life-raft, and some life-preservers, and of course have the other fellows hang around in their boats. It gives me a thrilling chill up my spine even to write about this king of sailfish. And that illustrates the amazing possibilities of the sailfish game. It is as deep and wide and wonderful as the vast, tranquil Pacific."

- 2056 **Halleck, Fitz-Greene**
Fanny. *New York: C. Wiley, 1819*

8vo. Half-title; some light spotting. Original printed gray wrappers; spotting, chipping of spine.

FIRST EDITION.

Reference: BAL 6960

THE HEATHEN COUNTRY
BY
ALBERT M. MARTIN

Illustrated by
JOSEPH H. HILL

Published by
THE WESTERN NEWS COMPANY
121 & 123 State St.
CHICAGO.

- 2057 **[Halleck, Fitz-Greene]**
Alnwick Castle, with other Poems. *New York: G. & C. Carvill, 1827* ☆ **Drake, Joseph Rodman, and Fitz-Greene Halleck.** *The Croakers*. First Complete Edition. *New York: [The Bradford Club], 1860*

Together 2 volumes 8vo. *Alnwick Castle*: Edges uncut; foxing of endpapers, very slight marginal browning. Original printed wrappers; some chipping of spine, spotting. Tan cloth slipcase. *The Croakers*: Green cloth, blind- and gilt-ruled, gilt-lettered spine.

FIRST EDITION of *Alnwick Castle*. LIMITED EDITION, ONE OF 150 COPIES OF THE SUBSCRIBER'S EDITION, of *The Croakers*.

Reference: BAL 4835, 6965

Provenance: Alnwick Castle: Mary M. Franklin, with her signature on page 1. *The Croakers*: Harry Bacon Collamore.

- 2058 **Harte, Bret**
The Lost Galleon and Other Tales. *San Francisco: Towne & Bacon, 1867*

8vo. With the leaf of "Notes" at the back, the leaf with the quote from *Macbeth* preceding the title-page, the title in red and black, chocolate endpapers. Original green cloth, with gilt design on upper cover; slight rubbing. Green cloth folding-case.

FIRST EDITION.

Reference: BAL 7242

- 2059 **Harte, Bret**
The Heathen Chinees. Illustrated by Joseph Hull. *Chicago: Western News Company, 1870*

8vo. 9 lithographed cards; card number 6 miscut with loss of one line of text, slight soiling but generally very clean. Original lithographed envelope; edges and folds restored. Half brown morocco slipcase.

FIRST EDITION, FIRST PRINTING. One of Harte's most popular works.

Reference: BAL 7248

MIRIAM COFFIN,
OR
THE WHALE-FISHERMEN:
A TALE.

Whilst we follow them amidst the tumbling mountains of ice, and behold them penetrating into the deepest frozen recesses of Hudson's Bay and Davis's Straits—whilst we are looking for them between the Arctic Circle, we hear that they have pierced into the opposite region of Polar cold—that they are at the Antipodes, and engaged under the frozen Serpent of the South. Falkland Island, which seemed too remote and romantic an object for the grasp of national ambition, is but a stage and resting place in the progress of their victorious industry. Nor is the Equinoctial heat more discouraging to them than the accumulated winter of both the Poles. We know, that whilst some of them draw the line and strike the harpoon on the coast of Africa, others run the longitude, and pursue their gigantic game along the coast of Brazil. No sea but what is vexed by their fisheries—no climate that is not witness to their unceasing toils!

Edmund Burke

IN TWO VOLUMES.

VOL. I.

NEW-YORK:

G. & C. & H. CARVILL, 108 BROADWAY

CAREY & HART, PHILADELPHIA: and

ALLEN & TICKNOR, BOSTON.

1834.

□ 2060 **Harte, Bret**

The Luck of Roaring Camp and Other Sketches. *Boston: Fields, Osgood, 1870*

8vo. Original green cloth, blind-tooled cover, spine gilt, chocolate endpapers. Half black morocco slipcase.

FIRST EDITION. ONE OF THE CORNERSTONES OF CALIFORNIA SOCIAL HISTORY. Harte's intention was "to illustrate an era of which California history has preserved the incidents more often than the character of the actors,—an era which the panegyrist was too often content to bridge over with a general compliment to its survivors,—an era still so recent that in attempting to revive its poetry, I am conscious also of awakening the more prosaic recollections of these same survivors" (Preface).

References: BAL 7246; Cowan 267; Graff 1808; Grolier *American* 76; Johnson, *High Spots* 37; Sabin 30650; *Zamorano* 80 40

□ 2061 **[Hart, Joseph C.]**

Miriam Coffin, or The Whale-Fishermen: A Tale. *New York: G. & C. & H. Carvill and Philadelphia: Carey and Hart and Boston: Allen & Ticknor, 1834*

2 volumes 12mo. Half-titles, 8 pages of music in volume 1; light spotting on some pages, notes in ink from ca. 1946 on verso of half-title and on pages 48-49 in volume 1 apparently by Miss Harding correcting the note on her ancestors Peter and Mary Folger (Benjamin Franklin's great-grandparents). Original purple cloth, leather labels; faded, joints rubbed, some fraying, labels very rubbed.

FIRST EDITION. THE FIRST AMERICAN NOVEL ON WHALING. HART'S FIRST BOOK and only work of fiction. *Miriam Coffin* was written to obtain Congressional support for the whaling industry and especially to make the government recognize the need for accurate charting of the Pacific whaling areas.

References: Fullerton 128; Scribner, *American Historical Novels* 56; Seven Gables, *More First Books* 126 (this copy); Wright 1:1133

Provenance: 1. Nineteenth-century owner, with illegible signature and partially erased date: "New York July [?] 1834." 2. Peter-Folger Van Benthuyzen Harding, with the inscription in both volumes: "This book belongs to Peter-Folger Van Benthuyzen Harding (my daughter)" and signed "Mary Van B. Harding 1931."

TWICE-TOLD TALES.

BY

NATHANIEL HAWTHORNE.



BOSTON:

AMERICAN STATIONERS CO.

JOHN B. RUSSELL.

1837.

□ 2062 **Hawthorne, Nathaniel**

Twice-Told Tales. *Boston: American Stationers Company, John B. Russell, 1837*

8vo. 4-page publisher's advertisement at the front, 16-page publisher's advertisement at the back; some spotting. Original gray-green coarse ribbed cloth, gilt rules and lettering on spine; some fading and soiling. Green cloth slipcase.

FIRST EDITION. One of 1,000 copies, with the page number on the table of contents for "The May-Pole of Merry Mount" incorrectly given as page 78 (for page 77).

References: BAL 7581; Clarke A2.1; Wilson 129

Provenance: The Reverend Mr. Braman, inscribed on the endpaper: "Rev. Mr. Braman. With the regards of Frederick Howes."

□ 2063 **Hawthorne, Nathaniel**

The Gentle Boy: A Thrice Told Tale. *Boston: Weeks, Jordan and New York and London: Wiley & Putnam, 1839*

Oblong 4to. Engraved frontispiece after Sophia A. Peabody (later Hawthorne's wife) by J. Andrews in its third state; stains in the upper margin, some spotting but generally clean. Original printed wrappers, stitching removed; stain in center upper wrapper, some discoloration. Blue morocco folding-case; spine rubbed.

FIRST SEPARATE EDITION, revised and with a new preface by Hawthorne. The second state of the text.

References: BAL 7587; Clark A2.2a2

Provenance: Arthur Swann, with his bookplate; his sale, Parke-Bernet, 22 March 1960, lot 165.

□ 2064 **Hawthorne, Nathaniel**

Mosses from an Old Manse. *New York: Wiley and Putnam, 1846*

2 volumes 8vo. Half-titles; marginal discoloration. Original buff printed wrappers; spines chipped, some repair to joints and spines, soiling, upper wrapper loose on volume 1. Half brown morocco slipcase.

FIRST EDITION, FIRST PRINTING with both Craighead and Smith imprints on verso of title-page in both volumes. The wrappers are in two states, as usual, with the upper and inside lower wrappers in state 1 and the outside lower wrapper in state 3. There does not seem to be any of the type batter cited by Clark.

References: BAL 7598 (state A wrappers); Clark A15.1.a1; Wilson 138

Provenance: Miss M. Kirschenberger, with her signature on the half-title of volume 1.

□ 2065 **Hawthorne, Nathaniel**

The Scarlet Letter, A Romance. Boston: Ticknor, Reed, and Fields, 1850

8vo. Title in red and black, 4-page publisher's advertisement dated 1 March 1850, final blank, yellow endpapers. Original brown cloth, blind-stamped, spine lettered in gilt; some light rubbing, spotting, and offsetting. Brown morocco solander case.

FIRST EDITION. A PRESENTATION COPY, INSCRIBED: "Geo. W. Mallet, Esq. from the Author." With all of the variants listed by Clark except the spelling "Catechism" on page 132.39. Pages 321-22 seem to be in state xl and the other pages in state a2 with the "N" under the "r" in "according" on the copyright page, and the slipping of the "1" in "192" on the table of contents page.

References: BAL 7600; Clark A16.1; Grolier American 59

Provenance: George W. Mallet, with the inscription noted above.

□ 2066 **Hawthorne, Nathaniel**

The Scarlet Letter, A Romance. Boston: Ticknor, Reed, and Fields, 1850

8vo. Title-page in red and black, 4-page publisher's advertisement dated 1 March 1850, final blank, cream endpapers; marginal tear on 19-7. Original brown cloth, blind-stamped, spine lettered in gilt; light rubbing. Half blue morocco slipcase.

FIRST EDITION. One of 2,500 copies. With all of the variants listed by Clark, except the spelling "Catechism" on page 132.29. Gathering 21 appears to be in state xl and the copyright notice in state a2 with the "N" beneath the "r" in "according" and the "1" in "192" loosened on the table of contents page. A very nice copy.

References: BAL 7600; Clark A16.1; Grolier American 59

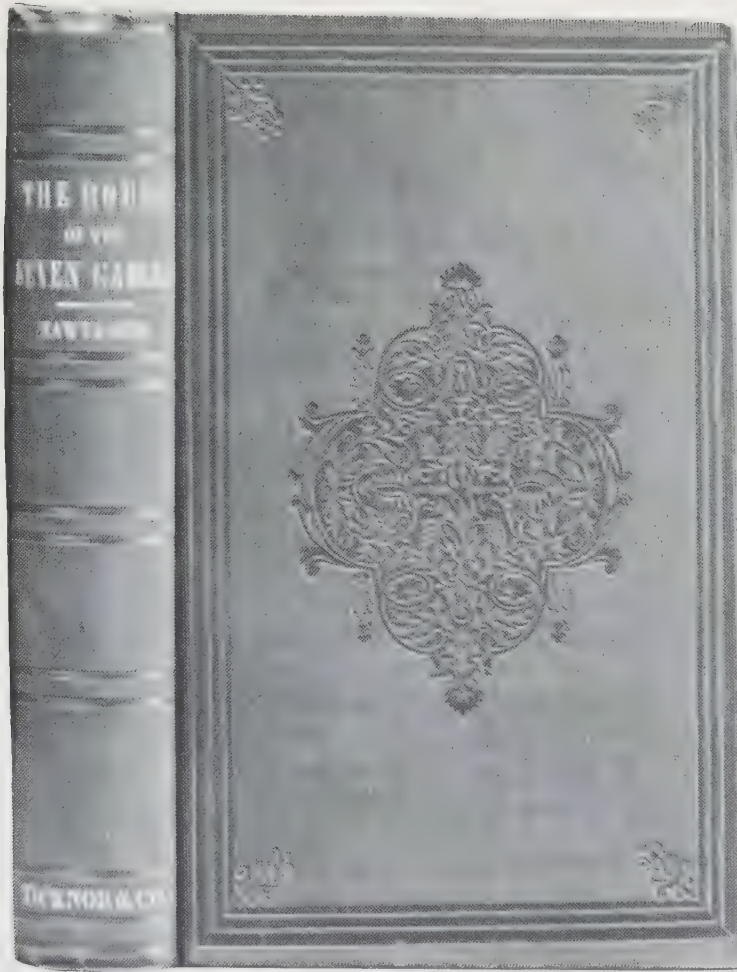
Provenance: 1. George L. Pratt, with his signature. 2. Mary Bryant Sprague, with her bookplate. 3. Mildred Greenhill, with her bookplate.

□ 2067 **Hawthorne, Nathaniel**

La Lettre rouge. Paris: Marescq, n.d.

4to. Wood-engravings after J. Veyrassat by Predhomme, Bisson, and Cottard. Pictorial wrappers; some wear and soiling, backstrip missing.

An early (the first?) French edition of *The Scarlet Letter*, obviously abridged.



2068

- 2068 **Hawthorne, Nathaniel**
The House of the Seven Gables, A Romance. Boston: Ticknor, Reed, and Fields, 1851

8vo. Yellow endpapers, 4-page publisher's advertisement dated March 1851 inserted between upper endpapers; light offsetting. Original brown cloth, blind-ruled and -stamped, gilt-lettered spine (Clark binding A). Half red morocco slipcase.

FIRST EDITION, FIRST PRINTING. AN EXTREMELY FINE COPY. The last entry on page 3 of the publisher's advertisement reads "POEMS OF MANY" (*BAL, Note on the Catalogue: B*). There is a comma following "solitude" on page 343.31 (*Clark, Note*).

References: *BAL* 7604; *Clark* A17.1.a; *Wilson* 142

Provenance: T. Niles, Jr., with his signature on the title-page.

- 2069 **Hawthorne, Nathaniel**
The House of the Seven Gables, A Romance. Boston: Ticknor, Reed, and Fields, 1851

8vo. Yellow endpapers, 4-page publisher's advertisement dated March 1851 inserted between upper endpapers; some offsetting, marginal browning, and light foxing, generally marginal staining in gathering 16. Original brown cloth, blind-ruled and -stamped, gilt-lettered spine (Clark binding B); light rubbing. Marbled slipcase.

FIRST EDITION, second printing. The last entry on page 3 of the publisher's advertisement reads "POEMS OF MANY" (*BAL*, *Note on the Catalogue*: B). There is a comma following "solitude" on page 343.31 (*Clark*, *Note*).

References: *BAL* 7604; *Clark* A17.1.b.; *Wilson* 142

Provenance: 1. H. F. Smart, with his signature on the title-page. 2. Mildred Greenhill, with her bookplate.

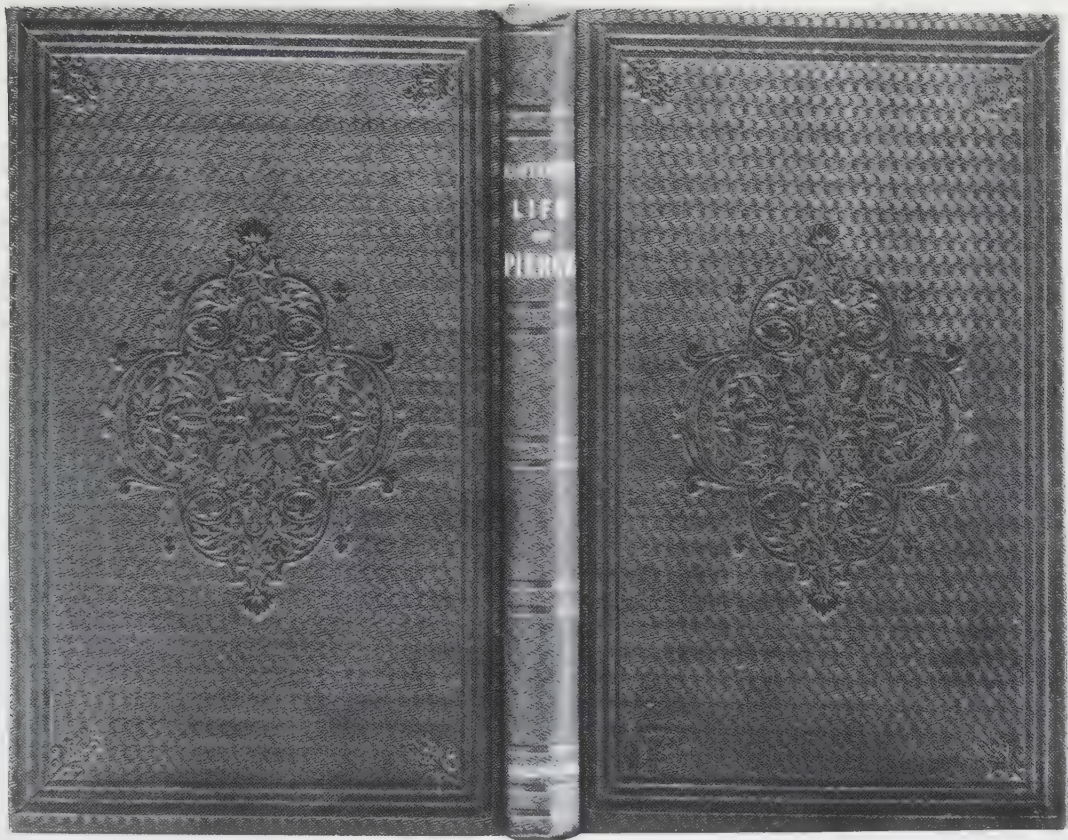
- 2070 **Hawthorne, Nathaniel**
Life of Franklin Pierce. Boston: Ticknor, Reed, and Fields, 1852

8vo. Yellow endpapers, 4-page publisher's advertisement dated September 1852 inserted between upper endpapers, engraved frontispiece portrait after A. Tenney by C. E. Wagstaff and J. Andrews; offsetting from frontispiece to title-page and from text to text. Original brown cloth, blind-stamped, spine gilt-lettered. Blue cloth open-backed slipcase.

FIRST EDITION. The spine imprint is 2 mm. high (*BAL*, spine imprint variant A), and *The Golden Legend* is listed among the advertisements as "just published" (*BAL*, state D, sequence not known). Apparently 3,110 copies of *Life of Franklin Pierce* were bound in cloth and 9,790 in paper wrappers. The Democratic Committee in New York bought 5,000 of the paper-wrapped copies for distribution by Augustus Schell, who was the chairman of the Tammany Hall General Committee and then head of the Democratic state committee. In a letter to Pierce, Schell assured the presidential candidate that this book "will have the effect of counteracting the slanderous charges which are so frequently made by the whigs, and strengthen us with the masses" (*BAL*). Pierce, who met Hawthorne while they were attending Bowdoin College, remained a lifelong friend of the author.

References: *BAL* 7612; *Clark* A21.1

Provenance: Arthur Swann, with his bookplate; his sale, Parke-Bernet, 22 March 1960, lot 174.



2070

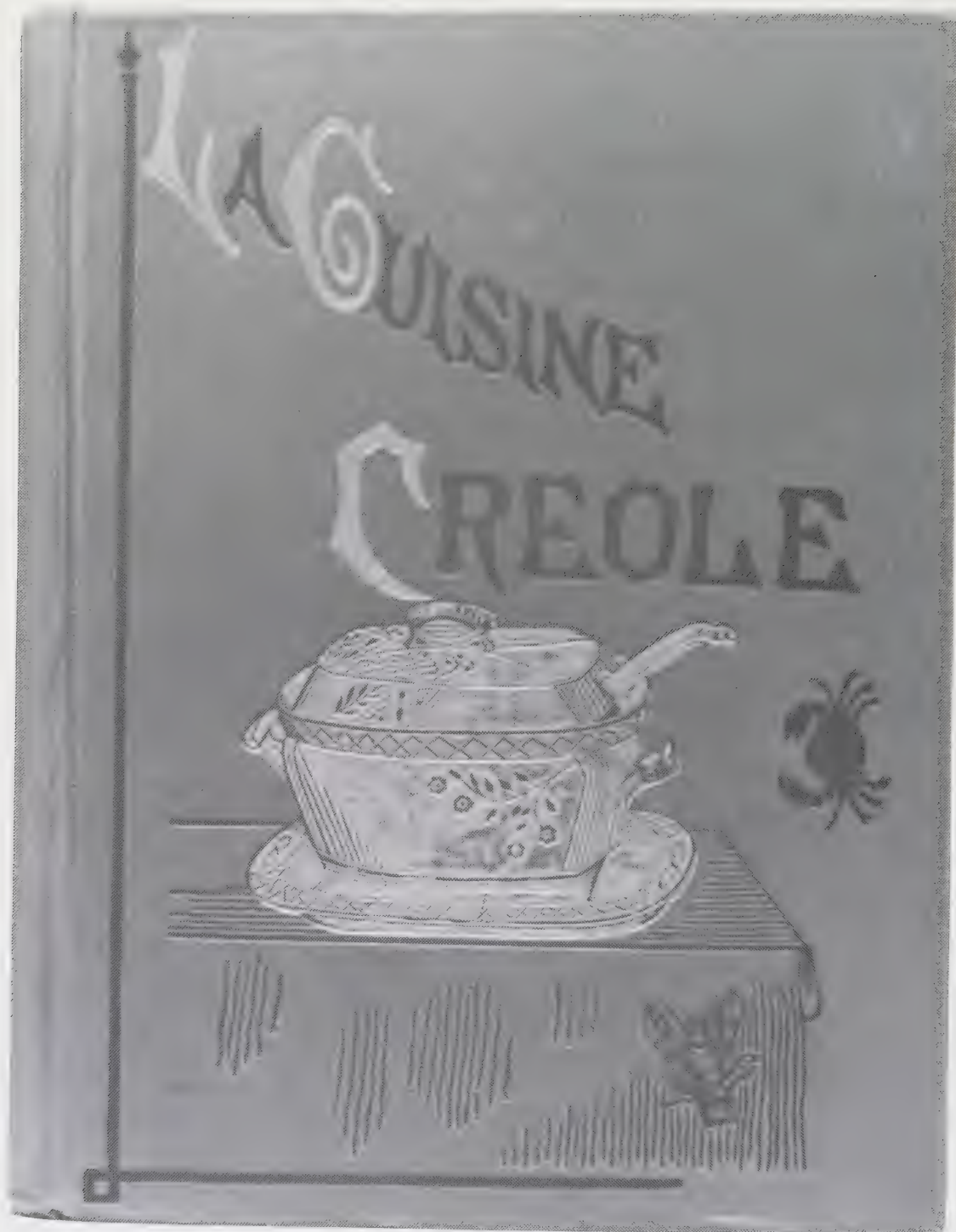
- 2071 **Hawthorne, Nathaniel**
The Snow-Image, and Other Twice-Told Tales. Boston: Ticknor, Reed, and Fields, 1852

8vo. Yellow endpapers, initial blank, 4-page publisher's advertisement dated January 1852 preceding the upper free endpaper; faint offsetting, publisher's advertisement lightly browned. Original brown cloth, blind-stamped, spine lettered in gilt; light rubbing. Marbled slipcase with brown morocco gilt label.

FIRST AMERICAN EDITION. One of 2,425 copies. The London and Boston editions were to have been issued simultaneously in December 1851, but the American edition preceded the British one by a few days. "The Great Stone Face" makes its first book appearance in this volume. A fine copy.

References: BAL 7607; Clark A19.1a; Wilson 142

Provenance: Mildred Greenhill, with her bookplate.



- 2072 **Hearn, Lafcadio, *translator***
One of Cleopatra's Nights and Other Fantastic Romances. By Théophile Gautier.
New York: R. Worthington, 1882

8vo. Frontispiece portrait; minor marginal browning. Original red cloth, spine imprint in capitals (*BAL*: B); some soiling and rubbing.

FIRST EDITION. Hearn's first book-length publication.

References: *BAL* 7911; Perkins 2

Provenance: John A. Spoor, with his bookplate.

- 2073 **Hearn, Lafcadio**
Stray Leaves from Strange Literature. *Boston: James R. Osgood, 1884*

8vo. Pink endpapers, half-title; light spotting of endpapers. Original blue-green cloth; some rubbing, light soiling.

FIRST EDITION. THE FIRST BOOK WRITTEN BY HEARN.

References: *BAL* 7912; Perkins 5

Provenance: Thomas B. Mosher, with his bookplate.

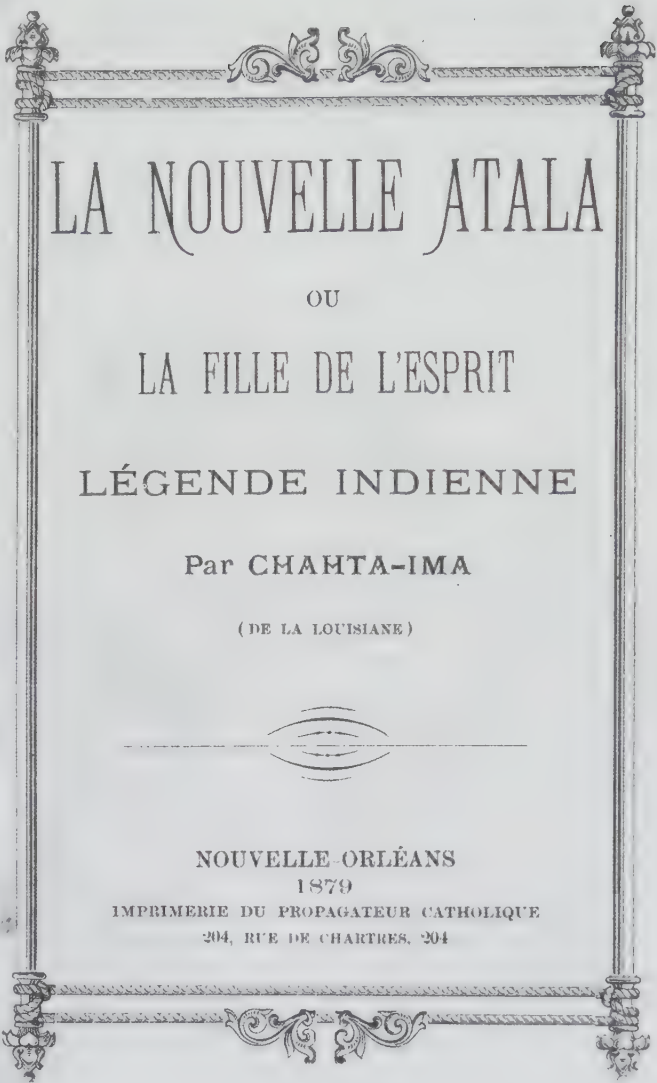
- 2074 **Hearn, Lafcadio**
La Cuisine Creole. A Collection of Culinary Recipes from Leading Chefs and Noted Creole Housewives Who Have Made New Orleans Famous for Its Cuisine.
New York: Will H. Coleman, [1885]

8vo. Original cloth, gilt; light rubbing. Half morocco slipcase.

FIRST EDITION (*BAL*: state A, no sequence determined). Deposited 4 March 1885, less than a month prior to the ownership signature in this volume.

References: *BAL* 7913; Perkins 10

Provenance: Mrs. Henry Evans, with her signature dated New Orleans, 3 April 1885.



LA NOUVELLE ATALA

OU

LA FILLE DE L'ESPRIT

LÉGENDE INDIENNE

Par CHAMTA-IMA

(DE LA LOUISIANE)



NOUVELLE-ORLÉANS

1879

IMPRIMERIE DU PROPAGATEUR CATHOLIQUE

204, RUE DE CHARTRES. 204

- 2075 **Hearn, Lafcadio**
Two Years in the French West Indies. *New York and London: Harper & Brothers, 1900*
- 8vo. Marginal notations in pencil in an unidentified hand, marginal browning. Original pictorial green cloth; light rubbing.
- SAMUEL LANGHORNE CLEMENS'S COPY, WITH HIS SIGNATURE on the upper free endpaper: "S. L. Clemens Riverdale, March 1902."
- 2076 **Hearn, Lafcadio**
An extensive collection of works by or about Hearn or translated by him
- Together approximately ninety-five volumes. Various sizes. Various bindings; generally light wear.
- FIRST EDITIONS of many works.
- Reference: BAL 7914–16, 7918, 7920, 7921, 7926–30, 7932–36, 7938, 7940–41, 7943, 7945, 7953*
- 2077 **[Hearn, Lafcadio]**
La Nouvelle Atala ou la Fille de l'Esprit. Légende Indienne. By Chahta-Ima [Adrien Emmanuel Rouquette]. *New Orleans: Propagatetr Catholique, 1879*
- 16mo. Mostly unopened; slight browning. Original pink printed wrappers; some soiling and rubbing. Red cloth folding box.
- FIRST EDITION. HEARN'S FIRST APPEARANCE IN A BOOK. A VERY GOOD COPY.
- References: BAL 7910; Perkins 1; Seven Gables, First Books 129*

□ 2078 **Hearn, Lafcadio**

Fine autograph letter signed, 2 pages 8vo [no place, no date but ca. 1891?], on bright yellow stationery with autograph heading "*Business*," to his biographer, Miss Elizabeth Bisland, lamenting his financial difficulties and employment problems. In pristine condition

"I AM STARVED OUT." In this letter Hearn makes a dire plea to his correspondent for help in finding a steady job. He writes:

"Do you think well enough of me to try to get me employment at a regular salary, somewhere in the United States—I have permanently broken off with Harpers: I am starved out. My average earnings for the last three years have been scarcely \$500 a year. Here in Japan prices are higher than in New York, unless one can become a Japanese employé."

Complaining about having to ask for help due to his financial woes, Hearn tries to console himself but without much success. He laments, "I shall get along somehow. But I am so very tired of being hard-pushed, and ignored and starved, and obliged to undergo moral humiliations which are much worse than hunger or cold, that I have ceased to be ashamed to ask you to say a good word for me when you can, to some newspaper, or some publishing firm, able to give me steady employ."

Together with: Autograph note with drawing signed ("Lafcadio"), 1 page oblong 8vo, being a pen and ink drawing of a bird with the inscription, "Dear old Dad: Is this That Last Leaf? I am soon going to take flight"; inscribed on the central, opaque portion of a decorated celluloid card; half morocco slipcase.

Together 2 items

□ 2079 **Hearn, Lafcadio**

Autograph manuscript signed, 3 pages small 4to, [n.p., n.d.], being a fair copy of an apparently unpublished short story entitled "Illusion!" with title-page inscribed "Illusion!" by Hearn; very slight browning; with envelope inscribed "Illusion /Ms. pp.3" and a katakama inscription in pencil

AN UNPUBLISHED WORK. Set in Japan, Hearn's story involves a young boy and a black dragonfly. Executed in his inimitable descriptive style, Hearn brings his young character to life: "... The smiling child-face with lips apart, the twinkle of the light quick feet, the shadows of grasses and of little stones! ..."

Together with: Autograph manuscript unsigned, 1½ pages small 4to, Cincinnati, [187?], on stationery of *The Cincinnati Commercial*, beginning: "What did the Sultana do?"; with note in blue pencil on first page of manuscript: "Not published"; light soiling ☆ Autograph manuscript unsigned, 2 pages small 4to, Cincinnati, [187?], on stationery of *The Cincinnati Commercial*, beginning: "When the Sultan Shah-Zaman," the second page of the manuscript bearing a note by Hearn: "From Cloth of Gold—by T. B. Aldrich"; light soiling.

Provenance: William K. Bixby, St. Louis; sold, American Art Association/Anderson Galleries, 5 April 1934, lot 332.

Together 3 items

□ 2080 **Hearn, Lafcadio**

Autograph manuscript signed, 51 pages 8vo. Kobe, 5 June 1896, being the fair copy of Hearn's "Out of the Street," the 51 numbered leaves preceded by an unnumbered title-page labeled "Out of the Street" in Hearn's hand with the inscription in the top left corner in another hand "Sep. Atlantic./Proof to Office" and at lower left corner the endorsement "R.R. July 15th" executed in yet another hand; pages lightly soiled, some pages bearing pencil markings by the *Atlantic Monthly* editor for the printer. Full red morocco solander case gilt

"OUT OF THE STREET." First published in the September 1896 issue of *Atlantic Monthly*, "Out of the Street" stands as one of Hearn's later efforts relating to his Japanese experience. This fair copy contains printer's notes and an inscription on the title-page confirming that this manuscript was the copy Hearn submitted to *Atlantic Monthly* for review. A collection of songs and poems popular among the laboring classes, "Out of the Street" represents Hearn's fascination with Japanese life and culture, particularly the life and culture of the carpenters, weavers, "washermen," and other members of the Japanese working force.

Hearn eloquently conveys his interpretation of the morsels he has gathered: "Springing straight from the heart of the eternal youth of the race, these little gushes of song, like the untaught poetry of every people, utter what belongs to all human experience rather than to the limited life of a class or a time: and even in their melodies still resound the fresh and powerful pulsings of their primal source."

□ 2081 **Hearn, Lafcadio**

An interesting album of Hearn manuscripts and related materials including six autograph letters signed ("Lafcadio Hearn," "L. Hearn," and "L. H."), 18 pages 8vo, various places [ca. 7 May 1889]–13 July 1892, all addressed to a Cincinnati newspaper associate, Joseph Tunison; some soiling, hinged. Half maroon morocco over wooden boards, spine lettered in black; joints rubbed, foot of spine torn

A DISGRUNTLED SOUL. In his letters to his friend Joseph Tunison, Hearn provides vivid details of his environs during his travels from 1889–1892 and his sentiments about those environs. Upon his arrival in New York in early May of 1889, Hearn voices his intense dislike of the city. He writes:

"The moment I get into this beastly machinery called New York, I get caught in some bell—and whirled around madly in all directions until I have no sense left. This city drives me crazy, or, if you prefer, crazier; and I have no peace of mind or rest of body till I get out of it. Nobody can find anybody, nothing seems to be anywhere, everything seems to be mathematics and geometry and enigmatics and riddles and confusion worse confounded: architecture and mechanics run mad."

continued

From New York, Hearn made his way slowly to Japan, edging his way west through Winnipeg, Port Arthur, and Vancouver. Upon his arrival in Japan, Hearn complains about the cost of living, his financial difficulties, and the difficulty of the Japanese language for a foreigner. Yet Hearn must admit that "the country is . . . full of the strangest charm." He expounds, "Artistically it is one vast museum. Socially and naturally it is really Fairyland. The first impression produced by the Japanese themselves is that of being among the kindest of kind fairies. . . ."

Hearn, however, grounds himself in a modicum of reality. Waxing introspective he writes: "But I do not know whether I shall always like the country [Japan]. It will be better to be a Japanese school teacher than to work for the Harpers at \$500 a year. Still it seems to me for the first time that my life is really a failure."

The album also contains a carte de visite photograph of Hearn with his signature; a photograph of Alethea Foley; fourteen autograph letters signed from Joseph Tunison to Alexander Hill; two autograph letters signed from Winfield Moody to Joseph Tunison; two typed letters signed from H. Krechert [?] to Joseph Tunison; two autograph letters signed from Henry Watkins to Alexander Hill; three autograph letters signed from Elizabeth Wetmore to Alexander Hill; seventeen autograph letters signed from Dr. George Gould to Alexander Hill; three articles on Hearn by Ed. Henderson, Joseph Tunison, and Alexander Hill, the article by Tunison in manuscript form, the two others being typed copies; eleven newspaper clippings pertaining to Hearn's personal and professional tribulations.

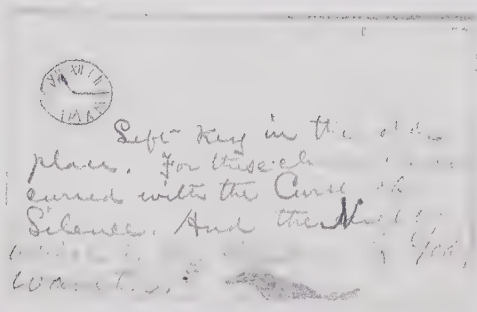
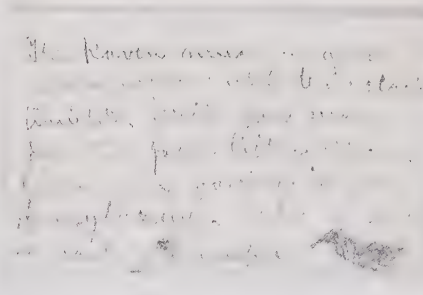
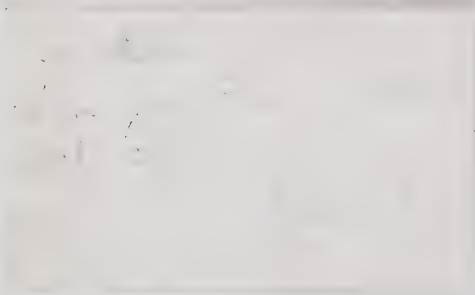
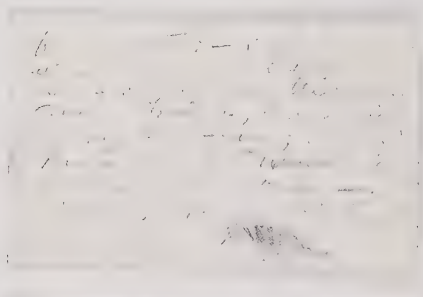
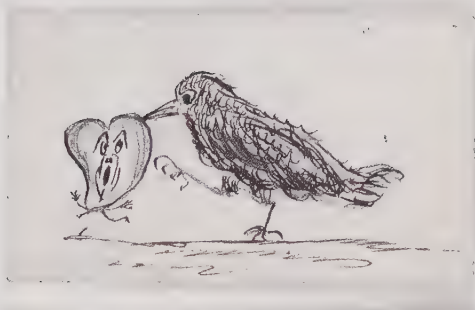
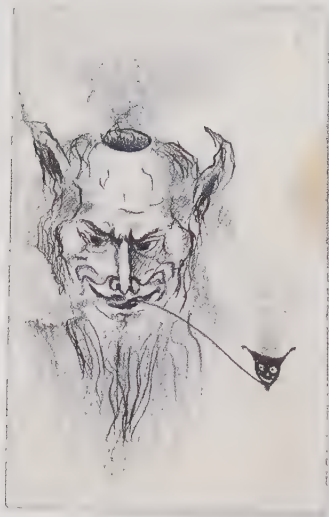
Provenance: William K. Bixby, St. Louis; sold, American Art Association/Anderson Galleries, 5 April 1934, lot 336.

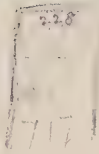
□ 2082 **Hearn, Lafcadio**

Fine collection of twenty-five autograph letters and autograph letters signed ("Lafcadio Hearn," "L. Hearn," and "Hearn"), some 130 pages, various sizes, [16 June 1876]–23 May 1896, a group of fifteen drawings and autograph fragments, eleven postcards with amusing sketches and photographs of Mattie (Alethea Foley), the mulatto woman Hearn married, as well as photographs of his Japanese wife, his son, and himself, all but one letter addressed to Henry Watkin, a Cincinnati printer; all items soiled, hinged; maroon buckram gilt. Full maroon morocco folding-case gilt; extremities somewhat worn. A BIOGRAPHICAL TREASURE. A remarkable correspondence between Hearn and Henry Watkin, this collection of letters, notes, and fragments provides extraordinary insights into one of America's great literati. Hearn's thoughts, his beliefs, his humor, and so many of the events which shaped his life are contained in this collection

At the age of forty-five, Henry Watkin, a Cincinnati printer, befriended the lonely nineteen-year-old Hearn. Watkin gave him a start and infused him with the desire to make something of himself and his talents. Gratitude for Watkin's kindness developed into an admiration which lasted throughout Hearn's life. This correspondence reflects the cherished friendship between the two men and the wide range of personal and professional issues Hearn felt comfortable discussing with his correspondent.

continued





Raven liveth at
228 Baronne St-

Mrs. Bustillos
New Orleans

Care Mrs Bustillos



Indite him an epistle
Don't give him particulars H-

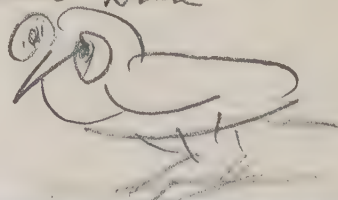
I have just sent off letter to paper - yours
may be sent -
I hope this perhaps you will recognize the
signature "Gias Midwinter" - it was letter
from Willie C. - "C. M. D. C."



I have just sent for the letter - will be sent -



Nia Ole M. - Good O. M. - According to instructions
send you word. - Today I sent letter to Commercial
If they print it please send me paper with
leave Memphis Tuesday next - PERHAPS
I am hoping to doubt the existence
of the Thompson Dean



The letters contained in this correspondence include: Autograph letter unsigned, 3 pages 8vo, in pencil, Cincinnati, [no date], describing Hearn's conception of the ideal woman, "... a being of the graceful vigorous antique type, with flesh compactly firm as the grain in the heart of an oak . . . features perfect yet immobile, making a mask for passion; eyes lustrous long and dark as the Egyptian orbs of Pharaoh's daughter. . . ." ☆ Autograph letter signed ("L. Hearn"), 6 pages 8vo, Cincinnati, [16 June 1876], discussing his first marriage to a mulatto woman named Alethea Foley, here called Mattie: "I have been much more troubled about Mattie than you have any idea of . . . I think I have been unjust to her—unjust in marrying her at all—lifting her up only to let her fall lower than ever" ☆ Autograph letter signed with a drawing of a raven, 1 page 8vo, in pencil [Cincinnati, no date], commenting on some stories he has read ☆ Autograph letter signed with a drawing of a raven, 4 pages 8vo, in pencil, Memphis, [31 October 1877], describing his impressions of Memphis ☆ Autograph letter signed with drawing of a raven, 5 pages folio, in pencil, [New Orleans, early November 1877], providing his impressions of the South and his marriage to Mattie, "... you cannot imagine how utterly the news of that thing [the marriage] would ruin me here . . . The prejudice here is unutterably bitter, and bottomlessly deep. . ." ☆ Autograph letter signed with drawing of a raven, 8 pages 8vo and 16mo, New Orleans, [June 1878], commenting on his upcoming birthday and the misery of his existence, "... I hate the gilded slavery of newspaper work . . . and oh, venerable friend, I hate a thousand times worst of all to work for somebody else . . ." ☆ Autograph letter signed with a drawing of a raven, 10 pages 8vo and folio, in pencil, New Orleans, 18 April 1878, describing the yellow fever raging in New Orleans, mentioning his dislike of politicians, and describing the limited job opportunities in New Orleans ☆ Autograph letter signed with a drawing of a raven, 6 pages 8vo, [New Orleans, 16 June 1878], further elaborating on the difficulties he has encountered in New Orleans ☆ Autograph letter signed with a drawing of a raven, 6 pages 8vo, [New Orleans, 10 July 1878], discussing his literary activities, which were apparently at a low ebb and including a poem ☆ Autograph letter signed with a drawing of a raven, 2 pages narrow folio, in pencil, 10 July 1878, discussing a recent illness ☆ Autograph letter signed with a drawing of a double-beaked raven, 7 pages 8vo, in pencil, [New Orleans, 14 August 1878], enclosing a poem and describing New Orleans ☆ Autograph letter signed with a drawing of a raven, 2 pages 8vo, [New Orleans, ca. 1879], announcing that he has opened a cheap restaurant and enclosing a yellow hand bill advertising the restaurant ☆ Autograph letter signed with drawing of a raven, 2 pages 12mo, [New Orleans, 27 June ca. 1881–1882], expressing a censorious opinion of New Orleans ☆ Autograph letter signed with a drawing of a raven, 4 pages 8vo, [New Orleans, 7 July 1882], mentioning his translation of Gautier's short stories ☆ Autograph letter signed with a drawing of a raven, 10 pages 8vo, in pencil, [no place, no date], providing a glowing description of Tampa after Watkin mentioned a proposed trip there ☆ Autograph letter signed with a drawing of a raven watching a steamboat, 3 pages 8vo, [New Orleans, 26 October 1882], urging Watkin to come south ☆ Autograph letter signed ("Lafcadio Hearn"), 8 pages 8vo, New York, 9 June 1887, discussing his correspondent's kindness and expressing appreciation for their friendship ☆ Autograph letter signed ("Lafcadio Hearn"), 1 page 8vo, [New York, 1 July 1887], discussing his departure for Trinidad ☆ Autograph letter signed ("Lafcadio Hearn"), 4 pages 12mo, Metuchen, N.J., [19 September 1887], describing the "beauties" of the Antilles ☆ Autograph letter signed ("L. Hearn"), 3 pages 12mo

continued

[New York, 27 September 1887], mentioning his approaching appearance in print in "Harper's Magazine," and his return to the West Indies ☆ Autograph letter signed ("Lafcadio Hearn"), 6 pages 8vo, Yokohama, 25 April 1890, reflecting on their warm friendship ☆ Autograph letter signed ("Lafcadio Hearn"), Kumamoto, [19 September 1894], 16 pages 12mo, providing details on his new Japanese wife and son, "I have a son. He is my torment and my pride . . . I shall never have another child. I feel too heavily the tremendous responsibility of the thing. . ." ☆ Autograph letter signed ("Lafcadio Hearn"), 1 page 8vo, Kumamoto, 23 September 1894, to Miss Effie, the daughter of Watkin, describing the contents of a letter in Japanese which must have been enclosed ☆ Autograph letter signed ("Lafcadio Hearn"), 6 pages 8vo, Kobe, 28 February 1895, describing himself as approaching the decline of his life ☆ Autograph letter signed ("Lafcadio Hearn"), 6 pages 8vo, Kobe, 23 May 1896, expressing his opinion of success, ". . . least success in this world must be atoned for. The price is heavy. Those who ignore you when you are nobody find it necessary to hate you when you disappoint their expectations . . ."

Together with: Four autograph letters signed ("Lafcadios," "Hearnny boy" and "Lafcadio Hearn"), 10 pages 8vo, [Philadelphia, New York, and Japan], to a correspondent by the name of Gooley, sending regrets for a dinner engagement and expressing how lonesome he is without his company while in Japan, and discussing philosophical issues; the letters hinged or affixed to larger pieces of paper.

□ 2083 **Hemingway, Ernest**

Three Stories & Ten Poems. [Paris]: Contact Publishing Co., 1923

12mo. Marginal browning. Original gray-blue printed wrappers, publisher's advertisement for *In Our Time* on back cover; minor restoration, some soiling. Half brown morocco slipcase.

FIRST EDITION. Limited to 300 copies. The only limited edition of Hemingway's first book. PRESENTATION COPY, INSCRIBED: "To Arthur Moss with Best Regards from Ernest Hemingway. Paris 1924." Moss, who had been editor of *The Quill* in New York, moved to Paris in 1921 to become coeditor, with his wife Florence Gilliam, of the *Gargoyle*, the first English-language expatriate magazine on the Continent. Moss and Gilliam also contributed articles to various Parisian magazines and newspapers.

References: Hanneman Ala; Seven Gables, *First Books* 131

Provenance: Arthur Moss, with inscription as noted above.

THREE STORIES

Up in Michigan

Out of Season

My Old Man

& TEN POEMS

Mitragliatrice

Oklahoma

Oily Weather

Roosevelt

Captives

Champs d'Honneur

Riparto d'Assalto

Montparnasse

Along With Youth

Chapter Heading

ERNEST HEMINGWAY

Dear Dr. Gifford

This book was

printed and published by Bill Bird who had bought
an old hand press and set it up on the
Isle Saint Louis in Paris. It came out about a year
after. It showed because I introduced Bill to Ezra
Kandell and Ezra suggested a series of books -
"There'll be me and Ford and Bill Williams and
Eliot and Lewis (Wyndham, I)" and some others.
Ezra said "and we'll call it an ingest into the
role of English prose. Eliot didn't include - me
and Lewis and finally Ezra had five titles -
Bill said, "What about Hem?"

"Hem will come sixth," Ezra said. So
when they were all printed and this one
(which got out I was later than the
three stories and 10 poems although Bill had
the manuscript long before he ~~had~~ heard the
other 50 up.

Ernest

□ 2084 **Hemingway, Ernest**

Edward J. O'Brien, *editor*. *The Best Short Stories of 1923 and the Yearbook of the American Short Story*. Boston: Small, Maynard, [ca. 1924]

8vo. Some light soiling. Original black cloth, gilt lettering; some rubbing. Red cloth slipcase.

FIRST EDITION. Contains the first publication in an American book of a work by Hemingway. The book is dedicated "To Ernest Hemenway." Hemingway's short story "My Old Man," the only story among the selections in the volume that was not first published in a magazine, had appeared in *Three Stories & Ten Poems* and *In Our Time*. SIGNED "Ernest Hemenway" and "Hemingway" on page 263, the first page of his short story. Hemingway's name is printed correctly only once in the book, on page 464.

Reference: Hanneman B1

□ 2085 **Hemingway, Ernest**

In Our Time. Paris: [William Bird], 1924

Folio. Woodcut portrait of the author after Henry Strater, half-title, publisher's device on title-page and in watermark, edges untrimmed; gluemark discoloration on endpapers. Original printed boards; some rubbing and light soiling. Half reverse calf slipcase; very rubbed.

FIRST EDITION. The only limited edition. One of 170 copies printed on Rives handmade paper. PRESENTATION COPY, INSCRIBED AND SIGNED ("Ernest") to Dr. Guffey (the obstetrician who delivered the children from Hemingway's second marriage) describing how the series entitled *The Inquest*, of which this was the sixth and last volume, came into being: "This book was printed and published by Bill Bird who had bought an old hand press and set it up on the Isle Saint Louis in Paris . . . I introduced Bill to Ezra Pound and Ezra suggested a series of books . . ."

References: Hanneman A2a; Seven Gables, *First Books* 132

Provenance: Don Carlos Guffey, with Hemingway's inscription to him.

See also cover illustration

□ 2086 **Hemingway, Ernest**

In Our Time. New York: Boni & Liveright, 1925

8vo. Half-title, title within decorative border; slight browning. Original black cloth, spine lettered in gilt; some light wear. Original light gray decorated dust jacket; a stain on the spine, short marginal tears and chipping. Half red morocco slipcase.

FIRST AMERICAN EDITION. One of 1,335 copies. PRESENTATION COPY, INSCRIBED: "To Arthur Moss with Best Regards Ernest Hemingway."

Reference: Hanneman A3a

Provenance: Arthur Moss, with inscription as noted above.

THE SUN ALSO RISES



ERNEST HEMINGWAY

WITH "OUR STAFF" AND "THE TORMENTS OF SPRING"

□ 2087 **Hemingway, Ernest**

The Sun Also Rises. New York: Charles Scribner's Sons, 1926

8vo. Half-title, title-page vignette by Cleon; faint browning on page 254 from insert, slight discoloration generally of endpapers. Original black cloth, gold paper labels; light wear. Original printed pictorial dust jacket with the same design by Cleon as is found on the title-page; light wear and rubbing. Red cloth slipcase.

FIRST EDITION, FIRST ISSUE. PRESENTATION COPY, INSCRIBED: "To O. J. Radlec with very kindest regards Ernest Hemingway." With a pencilled note in the upper margin of page 3: "Madrid-Valencia-Madrid-San Sebastian-Hendaye-Paris. Rewritten in Schruns-Vorarlberg," probably in Hemingway's hand.

References: Connolly, *Modern Movement* 50; Hanneman A6a

Provenance: 1. O. J. Radlec, with Hemingway's inscription to him. 2. Adrian Homer Goldstone, with his bookplate.

□ 2088 **Hemingway, Ernest**

Today is Friday. Englewood, New Jersey: The As Stable Publications, 1926

12mo. Sewn in original pictorial wrappers as issued, with a drawing by Jean Cocteau on the front cover.

FIRST EDITION. One of a limited edition of 300 copies of HEMINGWAY'S FIRST PLAY. This work appears as number 4 of The As Stable Pamphlets.

Reference: Hanneman A5a

Provenance: Roy U. Wood, of Scottsdale, Arizona; sold, Parke-Bernet, 19-20 January 1960, lot 263.

THE TORRENTS OF SPRING



A ROMANTIC NOVEL
IN HONOR OF THE PASSING
OF A GREAT RACE

ERNEST HEMINGWAY

AUTHOR OF "IN OUR TIME"

2089

□ 2089 Hemingway, Ernest

The Torrents of Spring. A Romantic Novel in Honor of the Passing of a Great Race. *New York: Charles Scribner's Sons, 1926*

8vo. Upper free endpaper lightly browned. Original dark green-black cloth with orange lettering, border ruled in blind. Original tan printed pictorial dust jacket, glassine wrappers; some marginal wear, minor tears.

To Dr. Guffey —

This was the book I wrote
after the Sun also — starting it
on a Friday and finishing it the
following Thursday — which was
— Thanksgiving day — Boni and Liveright
turned down the mss and Scribners
accepted it — Liveright did not want to publish
it fearing it would offend Sherwood Anderson
and also because there wasn't a Jew
in the office who knew it was funny
I liked it as well as anything I ever wrote — and
so do Pound, Joyce, Wyndham Lewis,
Allen Tate, Van Shipman and some others
altho plenty of citizens consider it
worthless —

Ernest Hemingway.

2089

FIRST EDITION, ONE OF 1,250 COPIES. PRESENTATION COPY, WITH A LONG INSCRIPTION, SIGNED ("Ernest Hemingway") to Dr. Guffey: "... the book I wrote after the Sun also . . . — Boni and Liveright turned down the mss and Scribners accepted it — Liveright did not want to publish it fearing it would offend Sherwood Anderson . . . I like it as well as anything I ever wrote and so do Pound, Joyce, Wyndham Lewis . . . altho plenty of citizens consider it worthless."

Reference: Hanneman A4a

Provenance: Don Carlos Guffey, with Hemingway's inscription to him.

Dear Dr. Guffey: - The title of this
 book, which I made up, was used by
 the Fox Film Corporation as a title to
 a photoplay about gents in a submarine.
 They paid me \$500 as a "courtesy payment" and
 announced they had bought the
 title for \$15,000. ~~_____~~
~~_____~~
~~_____~~
 Well, well, well said
 Uncle Wiggly

~~E. H.~~

2090 (detail)

- 2090 **Hemingway, Ernest**
Men Without Women. New York: Charles Scribner's Sons, 1927

8vo. Half-title, "Books by Ernest Hemingway" list on verso of half-title. Original black cloth, gold paper labels, decorated endpapers matching the dust jacket. First printing of dust jacket; some rubbing, soiling, and marginal chipping. Red cloth slipcase.

FIRST EDITION, FIRST PRINTING. PRESENTATION COPY, INSCRIBED: "Dear Dr. Guffey: — The title of this book which I made up, was used by the Fox Film Corporation as a title to a photoplay about gents in a submarine — They paid me \$500 as a 'courtesy payment' and announced they had bought the title for \$15,000 — Well, well, well said Uncle Wiggly — E. H."

Reference: Hanneman A7a

Provenance: Don Carlos Guffey, with Hemingway's inscription to him.

What is the writer of a
book expected to write in a
review copy of ~~the~~ ^{that} book sold
by a reviewer and purchased
by a collector - except to hope
they all have their money's
worth and are all happy -
E.H.

2091 (detail)

- 2091 **Hemingway, Ernest**
A Farewell to Arms. New York: Charles Scribner's Sons, 1929

8vo. "Books by Ernest Hemingway" list on verso of leaf preceding half-title, half-title. Original beige wrappers, glassine dust jacket, hand-lettered band, edges trimmed; wrapper loosening from spine at back, some soiling to wrappers and the first and final blanks. Red cloth slipcase.

ADVANCE REVIEW COPY OF THE FIRST EDITION, FIRST PRINTING, without the disclaimer. INSCRIBED BY HEMINGWAY on the first blank: "What is the writer of a book expected to write in a review copy of that book sold by a reviewer and purchased by a collector — except to hope they all have their money's worth and are all happy — E. H. "

References: Connolly, *Modern Movement* 60; Hanneman A8a (regular first edition)

Provenance: Don Carlos Guffey.

**THE
SPANISH
WAR**

By ERNEST HEMINGWAY

6^D

A MONOGRAPH A MONTH • NUMBER SIXTEEN

□ 2092 **Hemingway, Ernest**

A Farewell to Arms. New York: Charles Scribner's Sons, 1929

8vo. Original half parchment, blue-green boards, black morocco gilt label on spine, glassine wrapper; wrapper torn. Original publisher's decorated box with printed label; some rubbing.

LIMITED FIRST EDITION. One of 510 large-paper copies SIGNED BY HEMINGWAY. Issued simultaneously with the regular first edition.

References: Connolly, *Modern Movement* 60; Hanneman A8b

□ 2093 **Hemingway, Ernest**

Death in the Afternoon. New York and London: Charles Scribner's Sons, 1932. Frontispiece by Juan Gris, photographic illustrations. Black cloth, gilt-lettered. Dust jacket illustration after a painting by Roberto Domingo; some chipping, light rubbing, tear at spine ☆ *The Spanish War. London, 15 July 1938.* Number 16 of *fact* containing five of Hemingway's articles on the Spanish War, abridged to exclude speculations on the course of the war. Original printed wrappers. Red cloth folding-case ☆ *The Old Man and the Sea. New York: Charles Scribner's Sons, 1952.* Light blue cloth, blind-stamped and silver-lettered. Dust jacket illustrations after a drawing by "A" and a photograph of Hemingway by Lee Samuels ☆ *A Moveable Feast. New York: Charles Scribner's Sons, [1964].* Half rust cloth. Dust jacket illustrations after a painting by Hildegard Rath and a portrait of Hemingway by Henry Strater ☆ Putnam, Samuel, *translator. Kiki's Memoirs.* Introduction by Ernest Hemingway. *Paris: Edward W. Titus, 1930.* Illustrations after portraits by Foujita, Man Ray, Kisling, Per Krogh, Hermine David, among others. Original cream wrappers with portrait of Kiki by Kisling on upper cover. Original printed red band. One of 1,000 copies. Half red morocco slipcase

Together 5 volumes 8vo. Original bindings.

FIRST EDITIONS.

Reference: Hanneman A10a, A24a, A31a, B7; (no entry for *The Spanish War*)

**WINNER
TAKE NOTHING**

**ERNEST
HEMINGWAY**

□ 2094 **Hemingway, Ernest**

Winner Take Nothing. *New York and London: Charles Scribner's Sons, 1933*

8vo. Original black cloth, gilt labels with black lettering and rules. Original decorated dust jacket in black and red with cream lettering; some slight darkening, short marginal tears. Red cloth slipcase.

FIRST EDITION. A very good copy.

Reference: Hanneman A12a

□ 2095 **Hemingway, Ernest**

Green Hills of Africa. *New York: Charles Scribner's Sons, 1935*

8vo. Illustrations by Edward Shenton. Original light green cloth, Hemingway's signature gilt-stamped on upper cover, spine decorated and lettered in gilt. Original decorated dust jacket; some creasing, rubbing. Green cloth folding-case.

FIRST EDITION. SIGNED BY HEMINGWAY on the upper free endpaper.

Reference: Hanneman A13a

□ 2096 **Hemingway, Ernest**

For Whom the Bell Tolls. *New York: Charles Scribner's Sons, 1940*

8vo. Original oatmeal cloth with Ernest Hemingway's signature stamped in black on the upper cover, spine lettered and ruled in black on a red background. Original printed dust jacket with photograph of Hemingway on lower cover in the earlier state without the photographer's name; tears, portion of upper cover torn away.

FIRST EDITION. INSCRIBED: "To H. Bradley Martin Jr. with very best wishes Ernest Hemingway."

Reference: Hanneman A18a

See illustration on following page

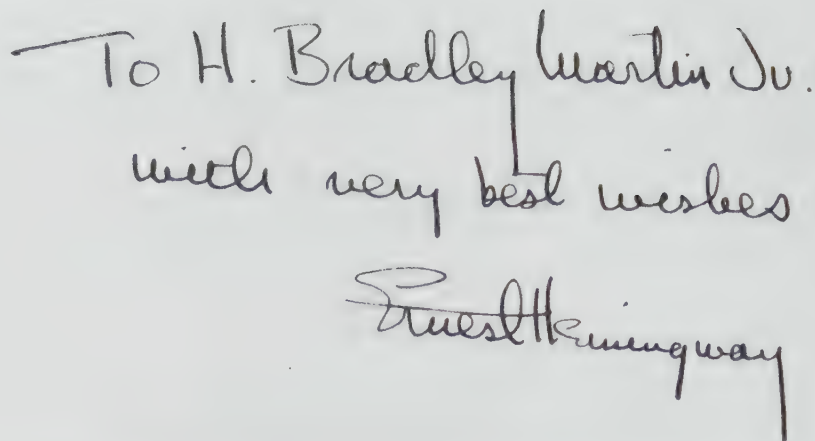
□ 2097 **Hemingway, Ernest**

The Old Man and the Sea. *New York: Charles Scribner's Sons, 1952*

8vo. List of "Books by Ernest Hemingway" on page facing half-title, half-title. Original black buckram, Hemingway's signature in blind on the upper cover, spine gilt-lettered. Glassine dust jacket; some tears.

FIRST EDITION. PRESENTATION COPY, INSCRIBED BY DAVID RANDALL in pencil on front free endpaper: "H. Bradley Martin with the compliments of Charles Scribners and David Randall August 7, 1952. One of the first thirty sets of sheets printed, bound untrimmed in black buckram, for presentation only. The first printing, 50,000 copies, is to be published Sept 8, 1952."

Reference: Hanneman A24a note



To H. Bradley Martin Jr.
with very best wishes
Ernest Hemingway

2096 (detail)

□ 2098 No Lot

□ 2099 [Herbert, Henry William]

The Warwick Woodlands or Things as They Were There Ten Years Ago. By Frank Forester. Philadelphia: G. B. Zieber, 1845

12mo. Spotting and staining, generally around the edges. Original printed wrappers, publisher's advertisement on back cover and both inside covers; some staining, wear along joints and edges.

FIRST EDITION. ONE OF THE SCARCEST OF AMERICAN SPORTING BOOKS (Gee) and "Herbert's finest sporting novel" (Van Winkle and Randall). This is ONE OF ONLY A FEW COPIES IN WRAPPERS. Much of *The Warwick Woodlands* had appeared previously in the *New York Register*.

References: BAL 8085; Gee, *The Sportsman's Library* 75; Phillips, *A Bibliography of American Sporting Books* 175; Van Winkle and Randall 14; Wright 1:1181

Provenance: B. C. Robinson, with his signature in pencil on the title-page.

Sell 1/6 6/6
PRICE 25 CENTS.

THE
WARWICK WOODLANDS

OR

THINGS AS THEY WERE THERE,

TEN YEARS AGO,

BY FRANK FORESTER.

HENRY WILLIAM HERBERT,

AUTHOR OF "CROMWELL," "MARMADUKE WYVIL," "ROSE CASTLETON," "RINGWOOD THE ROVER," "GUARICA," "THE BROTHERS," &c. &c.

PHILADELPHIA:
G. B. ZIEBER & CO.
1845.

- 2100 **[Herbert, Henry William]**
The Brothers. A Tale of the Fronde. *New York: Harper & Brothers, 1835*. 2 volumes ☆
[Wilson, Augusta Jane Evans]. *Inez*: A Tale of the Alamo. *New York: Harper & Brothers, 1855* ☆ **Evans, Augusta J.** *St. Elmo*. A Novel. *New York: Carleton, 1867* ☆
[Parton, Sara Payson Willis]. *Ruth Hall*: A Domestic Tale of the Present Time. By Fanny Fern. *New York: Mason Brothers, 1855* ☆ **[Tiernen, Frances Christine Fisher]**. *A Daughter of Bohemia*. A Novel. By Christian Reid. *New York: D. Appleton, 1874*

Together 5 titles 8vo and 12mo. Some browning and spotting, tear on page 559 of *St. Elmo* affecting two lines of text. Original cloth gilt- and blind-decorated; some wear. *The Brothers* in a folding-case, *St. Elmo* in a slipcase.

FIRST EDITIONS.

References: Wright 2:2763, 2765, 1849, 2505, 4:1160,

Provenance: *Inez*: C. Waller Barrett, with his bookplate. *Ruth Hall*: 1. Abby C. Parker, with her signature in ink on the upper free endpaper. 2. Mildred Greenhill, with her bookplate.

- 2101 **[Hoffman, Charles Fenno]**
Greyslaer: A Romance of the Mohawk. *New York: Harper & Brothers, 1840*

2 volumes 12mo. Errata for volume 2 in volume 1; some light spotting or browning. Original decorated cloth, printed paper labels; rubbed, some staining, soiling. Brown cloth clipcase.

FIRST EDITION.

References: Fullerton 140; Wright 1:1216

Provenance: 1. L. Bishop, with his signature on the title-page of volume 1. 2. Arthur Swann, with his bookplate; his sale, Parke-Bernet, 22 March 1960, lot 195.

- 2102 **Holmes, Oliver Wendell**
Poems. *Boston: Otis, Broaders and New York: George Deerborn, 1836* ☆ *The Autocrat of the Breakfast Table*. *Boston: Phillips, Sampson, 1858*

Together 2 volumes 12mo and 8vo. Original cloth; spine faded on first volume.

FIRST EDITIONS. *Poems*, Holmes's first book, is ONE OF 1,000 COPIES. *Autocrat* is FIRST PRINTING.

References: BAL 8729, 8781; Seven Gables, *First Books* 142 (this copy)

GREYSLAER:

A ROMANCE OF THE MOHAWK.

BY THE AUTHOR OF

"A WINTER IN THE WEST," AND "WILD SCENES
IN THE FOREST AND PRAIRIE."

"There is a divinity that shapes our ends,
Rough hew them how we will."
SHAKESPEARE.

IN TWO VOLUMES.

VOL. I.

NEW-YORK:

HARPER & BROTHERS, 82 CLIFF-STREET.

1840.

[PRIVATE COPY.]

These hallowed precincts, long to memory dear,
Smile with fresh welcome as our feet draw near ;
With softer gales the opening leaves are fanned,
With fairer hues the kindling flowers expand,
The rose-bush reddens with the blush of June,
The groves are vocal with their minstrels' tune,
The mighty elm, beneath whose arching shade
The wandering children of the forest strayed,
Greets the glad morning in its bridal dress,
And spreads its arms the gladsome dawn to bless.

Is it an idle dream that Nature shares
Our joys, our griefs, our pastimes and our cares ?
Is there no summons when, at morning's call,
The sable vestments of the darkness fall ?
Does not meek evening's low-voiced *Ave* blend
With the soft vesper as its notes ascend ?

- 2103 **Holmes, Oliver Wendell**
The School-Boy. N.p., [6 June 1878]

4to. Original wrappers; spine worn, some chipping. Slipcase.

FIRST EDITION. PRESENTATION COPY, INSCRIBED: "James R. Osgood, with the kind regards of Oliver Wendell Holmes." PRIVATELY PRINTED BY HOLMES and read at the centennial of the founding of Philips Academy in Andover on 6 June 1878. This copy has HOLMES'S PENCIL ANNOTATIONS AND SKETCHES showing where Holmes wanted illustrations placed, most likely for the 1879 edition. This copy also SIGNED BY HOLMES on the last leaf of text.

References: BAL 8925; Currier and Tilton 168

- 2104 **Howells, William Dean**
Poems. Boston: James R. Osgood, 1873

Small 8vo. Initial blanks, title-page printed in red and black; slight browning of title-page. Original rust cloth (BAL: binding B, no sequence determined); stained edges, spine browned and chipped.

FIRST EDITION. PRESENTATION COPY, INSCRIBED: "To Mrs. E. E. S. Child with the best regard of W. D. Howells."

Reference: BAL 9567

Provenance: Mrs. E. E. S. Child, with Howell's inscription to her.

- 2105 **Hughes, Langston**
The Weary Blues. New York: Alfred A. Knopf, 1926

8vo. Introduction by Carl Van Vechten; spotting. Original half blue cloth batik boards; faded, rubbed. Brown cloth slipcase.

FIRST EDITION. ONE OF 1,500 COPIES. HUGHES'S FIRST PUBLISHED BOOK. INSCRIBED BY VAN VECHTEN: "For my sister Emma, with love from Carlo January 12 - 1926." After meeting Hughes at an awards presentation, Carl Van Vechten was sufficiently impressed with the poet to ask to see more of Hughes's work. He then arranged to send the poems to Alfred A. Knopf, which published them as *The Weary Blues*, a title Van Vechten suggested to Hughes.

References: Dickinson, *A Bio-bibliography of Langston Hughes* 23, 125; Jonas, *Carl Van Vechten. A Bibliography* 2:30

Provenance: Emma Van Vechten, with the inscription noted above.

III.

H A W K C H I E F :

A

TALE OF THE INDIAN COUNTRY.

BY

JOHN T. IRVING, JR.

IN TWO VOLUMES.

VOL. I.

PHILADELPHIA:

CAREY, LEA AND BLANCHARD.

1837.

- 2106 **Irving, John Treat, Jr.**
The Hawk Chief: A Tale of the Indian Country. *Philadelphia: Carey, Lea and Blanchard, 1837*

2 volumes 12mo. Final blank; some light spotting. Original purple muslin, printed paper label; rubbing, fading. Blue cloth slipcase.

FIRST EDITION. John Irving was the nephew of Washington Irving.

Reference: Wright 1:1368

- 2107 **Irving, Washington**
A History of New York, from the Beginning of the World to the End of the Dutch Dynasty . . . By Diedrich Knickerbocker. *New York: Inskeep & Bradford, 1809*

2 volumes 12mo. Folding plate; some tears along folds, spotting and browning, volume 2 with erasures and traces of removed bookplate. Contemporary tree sheep, spine gilt-ruled, morocco labels; rubbing, wear to joints.

FIRST EDITION. With a manuscript note by Irving on a small sheet of paper tipped in volume 1: "the autograph of Washington Irving Sunnyside July 23rd, 1850."

References: BAL 10098; Langfeld and Blackburn 11

Provenance: John D. Wheeler, with his signature on the title-page of volume 2.

- 2108 **Irving, Washington**
A History of New York, from the Beginning of the World to the End of the Dutch Dynasty . . . By Diedrich Knickerbocker. *New York: Inskeep & Bradford, 1809*

2 volumes 12mo. Folding plate; a few short tears on folds, generally light spotting and browning. Contemporary mottled sheep; joints cracking, very rubbed.

FIRST EDITION.

References: BAL 10098; Langfeld and Blackburn 11

Provenance: Harold and Mildred Greenhill.

- 2109 **[Irving, Washington]**
The Sketch Book of Geoffrey Crayon, Gent. *New York: C. S. Van Winkle, 1819–1920*

7 parts 8vo. Some foxing and offsetting. Original printed wrappers, uncut; some wear and soiling, backstrips missing, several volumes partially disbound, contemporary signatures on front covers of three parts. Half morocco folding-case.

FIRST EDITION OF THE ORIGINAL SEVEN PARTS.

References: BAL 10106; Langfeld and Blackburn 15

Provenance: Mildred Greenhill, with her bookplate in the folding-case.

- 2110 **Irving, Washington**
Astoria, or Anecdotes of an Enterprise beyond the Rocky Mountains. Philadelphia: Carey, Lea & Blanchard, 1836

2 volumes 8vo. Large folding map in volume 1, final blank in volume 1, 8-page publisher's advertisement at the rear of volume 2; spotted. Original dark brown straight-grained cloth, gilt; slight wear.

FIRST EDITION, mixed state. A FINE COPY.

References: BAL 10148; Langfeld and Blackburn 35

Provenance: Arthur Swann, with his bookplate; his sale, Parke-Bernet, 22 March 1960, lot 228.

- 2111 **James, Henry**
Daisy Miller; A Study. New York: Harper & Brothers, 1879

16mo. Printed wrappers; small pencil notation in upper left corner of front cover. Slipcase.

FIRST EDITION, FIRST ISSUE. A fine copy.

Reference: Edel and Laurence A8a

- 2112 **James, Henry**
The Bostonians. London: Macmillan, 1886

3 volumes 8vo. Original blue cloth gilt.

FIRST EDITION. ONE OF APPROXIMATELY 600 COPIES.

Reference: Edel and Laurence A28a

Provenance: Chauncey Brewster Tinker, with his bookplate in each volume.

- 2113 **Jeffers, Robinson**
Flagons and Apples. Los Angeles: Grafton Publishing Company, 1912

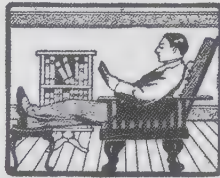
8vo. Title-page ruled in black with vignette of a seated man reading; light spotting on endpapers. Original half linen, paper labels on upper cover and spine; light rubbing, some soiling of lower cover.

FIRST EDITION. PRESENTATION COPY, INSCRIBED: "Lyman Brumbaugh Stookey, from Jeff." *Flagons and Apples*, Jeffers's first book, was published at his own expense in an edition of five hundred copies. Jeffers reserved twenty copies for himself; of these he inscribed three or four and he burned the rest. The 480 that were left with the printer were later sold to a secondhand store for 20¢ each.

References: Alberts 13; Seven Gables, *First Books* 155 (this copy)

Flagons and Apples

By John Robinson Jeffers



Los Angeles, U.S.A.
Grafton Publishing Company
—1912—

2113

Provenance: Lyman Brumbaugh Stookey, with Jeffers's inscription to him. Stookey, who boarded Jeffers during his attendance at the College of Physicians and Surgeons, was his physiology instructor at the College as well as his wrestling coach.

□ 2114 **Jeffers, Robinson**

Californians. *New York: The Macmillan Company, 1916*

8vo. Photographic vignette on tipped in title-page of coated paper, half-title, 8-page publisher's advertisement. Original deep blue cloth, upper cover gilt-lettered and with a colored scenic vignette within a blind-stamped double rule, spine gilt-lettered. Original cream coated dust jacket; soiling, some short tears. Half brown morocco folding-case.

FIRST EDITION, ONE OF 1,200 COPIES. PRESENTATION COPY, INSCRIBED on the upper free endpaper with four line of poetry followed with "Inscribed for Harry Mielke, with the lines he chose, and I am content with. Cordially, Robinson Jeffers. Tor House, Carmel, California, August, 1944." The title-page SIGNED ("Robinson Jeffers") and WITH AN INITIALED NOTE in his hand: "These are the 'cliffs of peninsular granite,' but I don't know exactly where—Midway Point I imagine.—R. J." SCARCE.

Reference: Alberts 15

Provenance: Harry Mielke, with Jeffers's inscription to him.

□ 2115 **Jewett, Sarah Orne**

Deephaven. *Boston: James R. Osgood, 1877*

Square 12mo. Black coated endpapers, title-page in red and black; marginal browning, creasing. Original green cloth decorated in gilt and black; some rubbing, inner hinges cracked, shaken.

FIRST EDITION, FIRST PRINTING. JEWETT'S FIRST BOOK. A PRESENTATION COPY, INSCRIBED: "Miss Olive Raynes—From her affectionate but naughty little scholar Sarah O. Jewett. April 1877." Miss Raynes and her sister ran the private school in South Berwick, Maine, at which Jewett studied before attending Berwick Academy.

References: BAL 10871; Seven Gables, *First Books* 156; Seven Gables, *More First Books* 143 (this copy)

Provenance: Olive Raynes, with the inscription noted above.

Miss Olive Raynes
from her affectionate mother
naughty little scholar
Susan T. Jewett
1832

2115 (detail)

□ 2116 [Kennedy, John Pendleton]

Swallow Barn, or a Sojourn in the Old Dominion. Philadelphia: Carey & Lea, 1832

2 volumes 12mo. One-page publisher's advertisement preceding title-page in volume 1, no copyright notice on verso of title-page in volume 2, errata on verso of contents leaf in volume 2, 36-page publisher's advertisement at the back of volume 2; some foxing, heavy on a few leaves. Original half rose muslin boards, paper labels on spine; some soiling, fading, and staining, labels cracked. Half brown morocco slipcase.

FIRST EDITION. One of 2,000 copies. Laid in is a one-page LETTER, SIGNED ("John P. Kennedy") as Secretary of the Navy, to George C. Read, dated 25 October 1852, relating to the court-martial of John Haley, a seaman.

References: BAL 11040; Scribner, *American Historical Novels* 55; Seven Gables, *First Books* 162; Seven Gables, *More First Books* 152; Wright 1:1569

HORSE SHOE ROBINSON;

A TALE OF THE TORY ASCENDENCY.

BY THE AUTHOR OF
'SWALLOW BARN.'

'I say the tale as 'twas said to me.'
Lay of the Last Minstrel.

IN TWO VOLUMES.

VOL. I.

PHILADELPHIA:
CAREY, LEA & BLANCHARD.

1835.

- 2117 **[Kennedy, John Pendleton]**
Horse Shoe Robinson; A Tale of the Tory Ascendency. Philadelphia: Carey, Lea & Blanchard, 1835

2 volumes 12mo. Initial and final blanks in volume 1, final blank in volume 2, 8-page publisher's advertisement at front of volume 2; spotting. Original purple muslin, printed paper labels on spine; spine faded, rubbed, some fraying, inner hinges cracking. Burgundy cloth slipcase.

FIRST EDITION.

References: BAL 11044; Scribner, *American Historical Novels* 45; Wagenknecht 484; Wright 1:1563

Provenance: 1. J. M. Porter, with his signature on the inside upper cover. 2. Arthur Swann, with his bookplate; his sale, Parke-Bernet, 22 March 1960, lot 237.

- 2118 **[Kennedy, John Pendleton]**
Rob of the Bowl: A Legend of St. Inigoe's. Philadelphia: Lea & Blanchard, 1838

2 volumes 12 mo. 16-page publisher's advertisement at back of volume 1, final blank; lower corner of leaf 9-5 torn away not affecting text in volume 1, lower corner of leaf 9-1 stained in volume 2, lower free endpaper torn in volume 2, some spotting. Original green muslin, printed paper labels on spine; some soiling and chipping of labels, some discoloration of cloth. Green cloth slipcase.

FIRST EDITION.

References: BAL 11047; Wright 1:1568

Provenance: 1. Edward Patterson, with his signature in pencil on the title-page in volume 1. 2. Arthur Swann, with his bookplate; his sale, Parke-Bernet, 22 March 1960, lot 238.

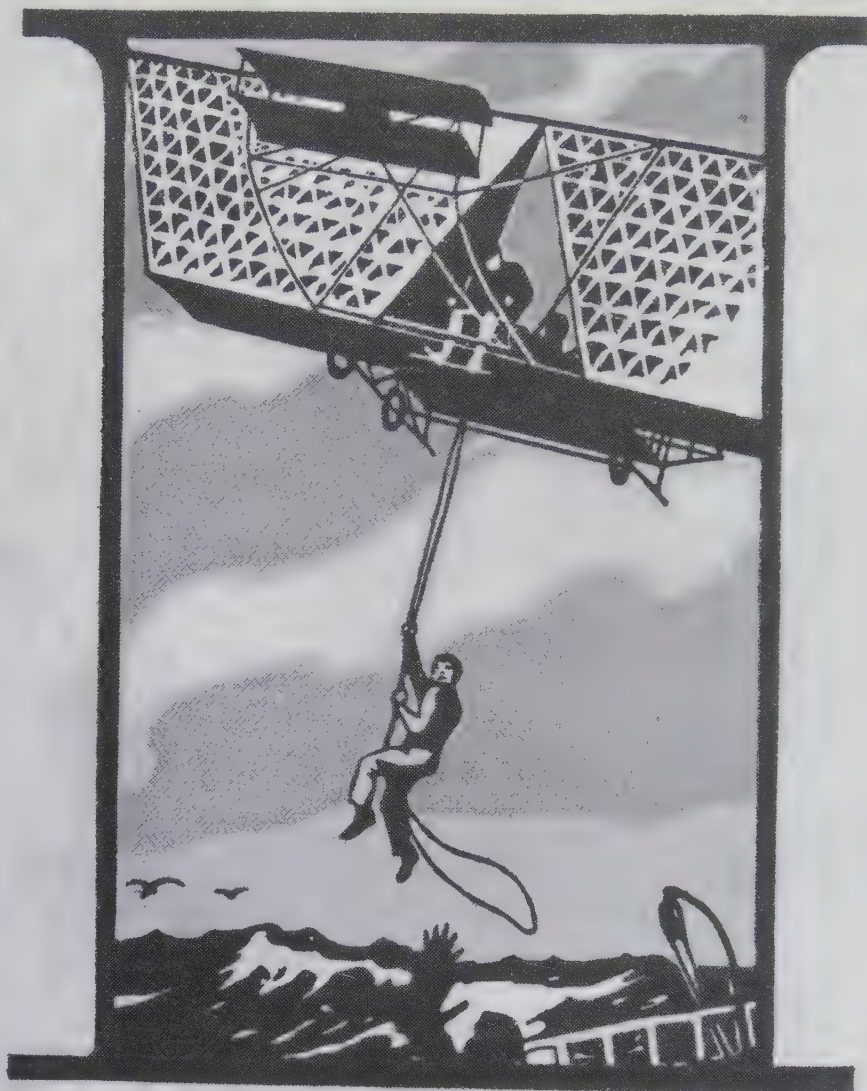
- 2119 **Kilmer, Joyce**
Summer of Love. New York: Baker & Taylor, 1911

8vo. Half-title, some leaves uncut. Original rust cloth, unlettered spine, printed paper label (trimmed title-page) on upper cover (BAL: "variant binding of undetermined status"); some darkening of cloth, slight rubbing, and light soiling of label.

FIRST EDITION. KILMER'S FIRST BOOK.

References: BAL 11096; Seven Gables, *First Books* 164

HIKE AND THE AEROPLANE



TOM GRAHAM

- 2120 **Lanier, Sidney**
Tiger–Lilies. *New York: Hurd and Houghton, 1867* ☆ Florida. *Philadelphia: Lippincott, 1876* ☆ Poems. *Philadelphia: Lippincott, 1877* ☆ The English Novel and the Principle of Its Development. *New York: Scribner's, 1883*

Together 4 volumes 12mo. Some light browning. Original cloth; some rubbing and wear.

FIRST EDITIONS. *Tiger–Lilies* was Lanier's first book.

Reference: BAL 11241, 11247, 11249, 11269

Provenance: The English Novel: Thomas Wentworth Higginson, with his bookplate and a letter to him from William Hayes Ward tipped in.

- 2121 **[Lewis, Sinclair]**
Hike and the Aeroplane. By Tom Graham. *New York: Frederick A. Stokes, [ca. 1912]*

8vo. Half-title, illustrations by Arthur Hutchins. Original pictorial gray cloth; some rubbing. Blue cloth slipcase.

FIRST EDITION, with "August 1912" on copyright page. LEWIS'S FIRST BOOK. With a facsimile of a letter from Lewis dated 21 May 1931 laid in: "Yes, I was guilty of 'Hike & the Aeroplane.' It's shocking to remember one's past crimes." RARE.

Reference: Seven Gables, First Books 175

- 2122 **Lindsay, Vachel**
The Congo. *New York: The Macmillan Company, 1914*

8vo. Title-page with perforated stamp ("With the Compliments of the Macmillan Co"), half-title, 7-page publisher's advertisement. Original ochre cloth, decorated in blue and red, gilt-lettered; some light rubbing. Tan cloth slipcase.

FIRST EDITION. PRESENTATION COPY, INSCRIBED: "My Dear Kermit Roosevelt:— It is an honor to have heard from you in the matter of autographing this book. Not so long ago your brother Theodore sent me his copy for the same; and now my suspicion is confirmed that the Roosevelts wish me well. Surely I wish you well, all of you, and now through the slow moving seasons we may make progress, in our fashion. I have written into the back pages the song of mine ["The Babbitt Jamboree"] most quoted this year. It was printed some time ago, but started fresh in The London Mercury, January 1, 1928. Most sincerely Vachel Lindsay." The inscription is dated 17 August 1928. Lindsay wrote his song on three pages at the rear of the book, and signed it ("Vachel Lindsay").

Provenance: Kermit Roosevelt, with Lindsay's inscription to him.

See illustration on following page

2315 W. Pacific -
816 1st St. Washington
August 17, 1928.

My dear Kermit Roosevelt: -
It is an honor
to have heard from you
on the matter of autographing
this book.

Not so long ago your
brother Theodore sent
me his copy for the same;
and now my suspicion
is confirmed that the
Roosevelts wish me.

well. Surely I wish you
well, all of you, and
now through the
slow moving seasons
we may make
progress in our fashion.

I have written into
the back pages the song
of mine most quoted
this year. It was printed
some time ago, but started
fresh in *The London Mercury*,
January 1, 1928.

Most sincerely
Rachel S. Payson

2122

- 2123 **Longfellow, Henry Wadsworth**
Poems on Slavery. Cambridge: John Owen, 1842

12mo. Half-title, 6-page publisher's advertisement; slight spotting. Original cream-colored glazed printed wrappers; some staining, chipping along spine. Blue board slipcase.

FIRST EDITION. WITH AN AUTOGRAPH NOTE SIGNED ("Henry W. Longfellow") dated January 1856, laid in:

The shades of night were falling fast
As through an Alpine village passed
A youth who bore, 'mid snow and ice
A banner with the strange device
Excelsior!

POEMS
ON
SLAVERY.

BY
HENRY WADSWORTH LONGFELLOW.

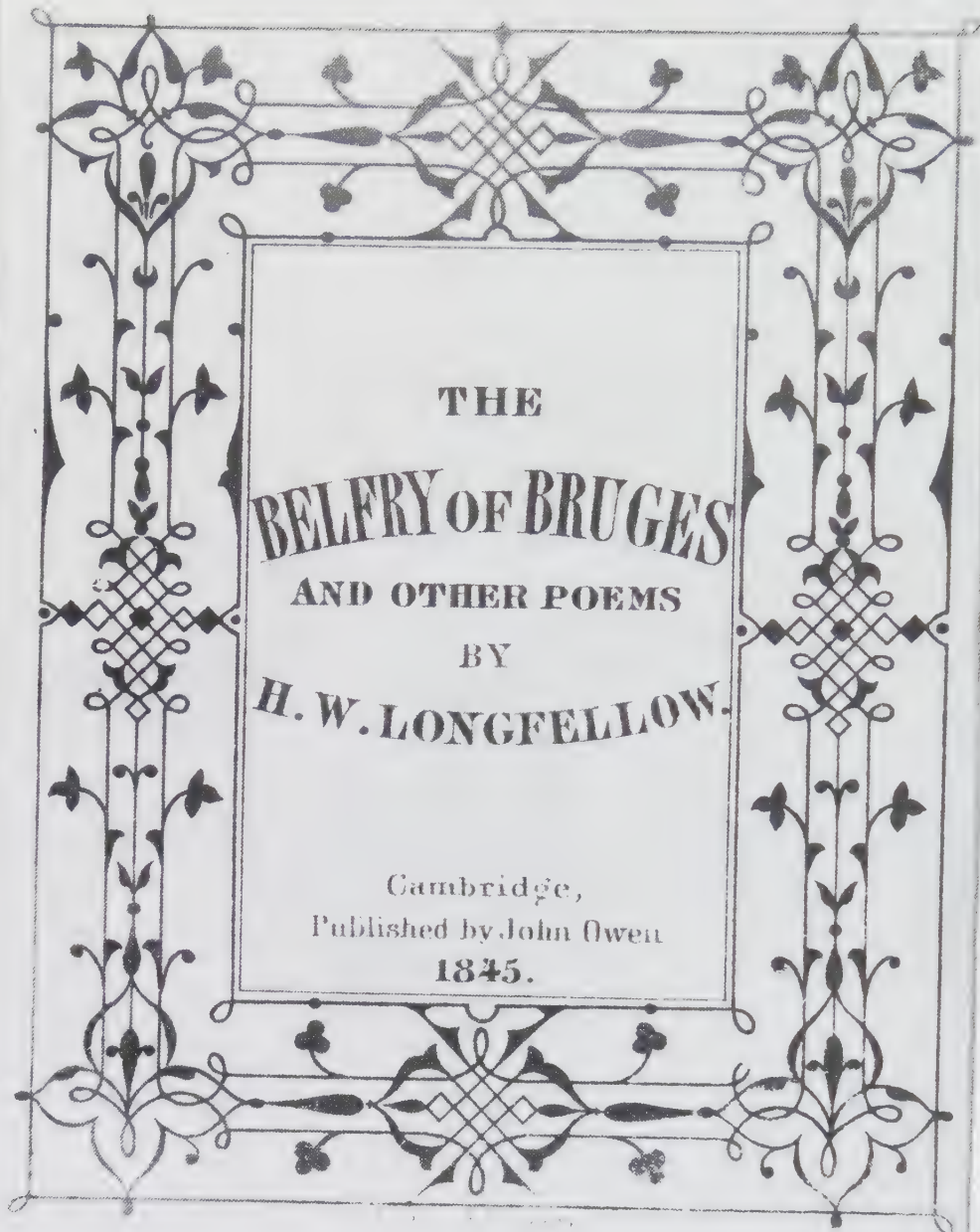
CAMBRIDGE:
PUBLISHED BY JOHN OWEN.

M DCCC XLII.

2123

References: BAL 12068; Wilson 212

Provenance: 1. Elizabeth Sampson, with her signature on the half-title. 2. Harry Bacon Collamore, with his bookplate.



William P. Fessenden

from his friend

H. Wadsworth

November 22, 1847.

2125 (detail)

□ 2124 **Longfellow, Henry Wadsworth**

The Belfry of Bruges and Other Poems. Cambridge: John Owen, 1845

8vo. Half-title; slight soiling. Original wrappers, dated 1845; some rubbing and soiling, slight chipping. Slipcase.

FIRST EDITION, FIRST ISSUE. With the 1845 date on the upper wrapper. This volume contains the first printing of "I shot an arrow into the air" and eight other poems.

References: BAL 12083; Wilson 222

Provenance: Sarah R. H. Bowditch, with the inscription "Sarah R. H. Bowditch from W. Christmas Dec. 1845."

□ 2125 **Longfellow, Henry Wadsworth**

Evangeline, A Tale of Acadie. Boston: William D. Ticknor, 1847

8vo. 4-page publisher's advertisement dated 1 January 1846. Red morocco gilt, blue morocco doublures, all edges gilt, by Joly *filis*. Red morocco solander case.

FIRST EDITION. PRESENTATION COPY, INSCRIBED on the blank preceding the title-page: "William P. Fessenden from his friend the Author. November 22, 1847." William Pitts Fessenden, a politician and lawyer, was a longtime friend of Longfellow's; he had been engaged to Longfellow's sister Ellen and had attended Bowdoin College, the *alma mater* of Hawthorne and Longfellow.

References: BAL 12089; Wilson 224

Provenance: 1. William Pitts Fessenden, with Longfellow's inscription to him.
2. Harold Greenhill, with his bookplate.



2127

- 2126 **Longfellow, Henry Wadsworth**
The Song of Hiawatha. Boston: Ticknor and Fields, 1855

8vo. Vocabulary at back, 12-page publisher's advertisement at back dated November 1855; flyleaves browned. Original brown cloth, decorated and ruled in blind on covers, spines ruled in blind, gilt-lettered. Half morocco slipcase.

FIRST AMERICAN EDITION. Published days after the English edition on 10 November. Issue with page 27.9 reading "heron" (later "curlew"), page 32.11 "In the Moon" (later "To the Melancholy"), page 39.11 "Wahonmin" (later "Wahonowin"), page 96.7 "Dove" (later "Dived"), page 268.11 "Wahonomin" (later "Wahonowin"), page 268.14 "Wahonomin" (later "Wahonowin"), page 278.17 "Cooed the Omemec" (later "Cooed the pigeon"), and page 279.16 "one" is printed but type shows wear. Apparently while writing this, Longfellow referred to Schoolcraft's *Indian Tribes*. A fine copy.

References: BAL 12111; Wilson 239

Provenance: 1. Isaac Warren Danforth, with his signature dated "Nov. 10/55" (the day of publication) on the title-page. 2. Harold and Mildred Greenhill, with their bookplate.

- 2127 **Longfellow, Henry Wadsworth**
The Courtship of Miles Standish, and Other Poems. *Boston: Ticknor and Fields, 1858*

8vo. 12-page publisher's advertisement dated October 1858; marginal tear in 1-6, 11-1, and 11-2 with light stain, pencilled notation on page 124. Original brown cloth, gilt; slight rubbing and wear, mainly to corners.

FIRST AMERICAN EDITION. A nice copy.

References: BAL 12122; Wilson 244

- 2128 **Longfellow, Henry Wadsworth**
The Masque of Pandora and Other Poems. *Boston: James R. Osgood, 1875*

12mo. Final blank; some offsetting from clippings on a few leaves. Original green cloth, gilt decoration on upper cover, decorated in blind on the lower, spine decorated and lettered in gilt; some light rubbing.

FIRST EDITION, FIRST PRINTING. PRESENTATION COPY, INSCRIBED: "Dr. J. M. Deloosta with Compliments and regards of the Author May 23, 1876."

Reference: Mildred Greenhill, with her bookplate.

- 2129 **Longfellow, Henry Wadsworth**
Ballads and Other Poems. *Cambridge: John Owne, 1842* ☆ Tales of a Wayside Inn. *Boston: Ticknor and Fields, 1863* ☆ The Courtship of Miles Standish and Other Poems. *Boston: Ticknor and Fields, 1858*

Together 3 volumes 8vo. *Ballads*: Cream glazed endpapers, half-title; a few pencil markings, spotting. Original cream boards; spine lacking, some stitching loose. Half burgundy morocco slipcase. *Tales*: Brown-coated endpapers, vignette title-page, final blank, 22-page publisher's advertisement dated November 1863 at rear; light spotting. Original green cloth; light rubbing. *The Courtship*: Maroon-coated endpapers; a few leaves quite spotted. "Gift" binding, light brown cloth with full gilt, all edges gilt; some light rubbing and spotting. Brown cloth slipcase.

FIRST EDITION, FIRST PRINTING of *Ballads*. FIRST AMERICAN EDITIONS of *Tales* and *The Courtship*.

Reference: BAL 12070, 12136, 12122

Provenance: *Ballads*: 1. Fanny G. Perkins, with her signature appearing twice: "Miss F. P. Feb. 18th 1842" on the upper free endpaper and "Fanny G. Perkins—Feb. 18th 1842" on a blank leaf. 2. C. Waller Barrett, with his bookplate. Donated to: 3. The University of Virginia Library, with its duplicate tag. *Tales*: 1. Alice Denison, with her signature on upper free endpaper: "Alice Denison Christmas. 1863." 2. C. D. McClellan, with signature on upper pastedown. 3. Harold Greenhill, with his bookplate. 4. Mildred Greenhill, with her bookplate. *The Courtship*: 1. E. G. Wright, with signature on initial blank leaf. 2. "Mitchell," with stamp on upper free endpaper. 3. Mildred Greenhill, with her bookplate.

A sudden pause from the morning sun,
A sudden pause from the evening sun,
A sudden pause from the morning sun,
A sudden pause from the evening sun,
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A sudden pause from the morning sun,
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A sudden pause from the morning sun,
A sudden pause from the evening sun,

2130

□ 2130 Longfellow, Henry Wadsworth

Autograph Transcription signed ("Henry W. Longfellow"), 3½ pages 4to, being a transcription of all ten verses of "The Children's Hour," n.d.; marginal stains on page 1, tape repair to hinge joining the 2 leaves; in brown slipcase ☆ Together with 4 engraved portraits of Longfellow and a carte de visite photo of the poet and a design for a title-page for the poem

Between the dark and the daylight
When the night is beginning to lower,
Comes pause in the day's occupations
That is known as the Children's Hour.

I hear in the chamber above me
The patter of little feet,
The sound of a door that is opened,
And voices soft and sweet.

From my study I see in the lamplight,
Descending the broad hall stair,
Grave Alice and laughing Allegra
And Edith with golden hair.

A whisper, and then a silence;
Yet I know by their merry eyes
They are plotting and planning together
To take me by surprise.

A sudden rush from the stairway,
A sudden raid from the hall!
By three doors left unguarded
They enter my castle wall!

They climb up into my turret,
O'er the arms and back of my chair;
If I try to escape they surround me;
They seem to be everywhere!

They almost devour me with kisses;
Their arms about me entwine
Till I think of the Bishop of Bingen,
In his Mouse Tower on the Rhine!

Do you think, o blue-eyed banditt,
Because you have scaled the wall,
Such an old moustache as I am,
Is not a match for you all?

I have you fast in my fortress,
And will not let you depart,
But put you down into the dungeon
In the round-tower of my heart.

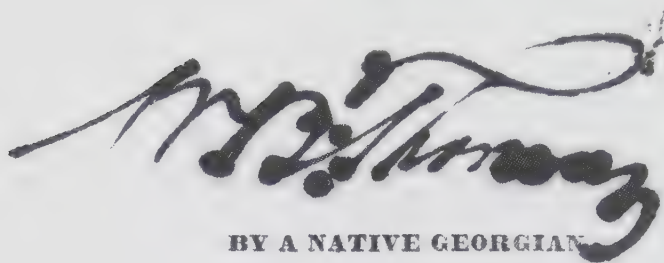
And, there, will I keep you forever,
Yes, forever and a day,
Till the walls shall crumble to ruin
And moulder in dust away!

GEORGIA

SCENES, CHARACTERS,

INCIDENTS, &c.

IN THE FIRST HALF CENTURY OF THE REPUBLIC.



BY A NATIVE GEORGIAN.

Augusta:

PRINTED AT THE S. R. SENTINEL OFFICE.

.....

1835.

□ 2131 **Longstreet, Augustus Baldwin**

Georgia Scenes, Characters, Incidents &c in the First Half Century of the Republic. By a Native Georgian. *Augusta: S. R. Sentinel Office, 1835*

12mo. Marginal tear on one page, spotting, a few gatherings sprung. Original half cloth, remnants of original printed label on spine; spine faded, browning and spotting, some fraying. Slipcase.

FIRST EDITION. "A foundation stone in the development of native humor" (Barrett). Longstreet's very popular first book, *Georgia Scenes*, was preceded only by two pamphlet orations. In this copy, as in others examined by Blanck, the running headlines on pages 73 and 87 are misspelled "Georriag" for "Georgia." A minister, jurist, politician, newspaper editor, and the president of four universities, Longstreet was also a recognized humorist. The humor in these realistic sketches of middle-class Georgia life is "significant as being among the earliest manifestations in America of the type of literature which later produced such characters as 'Tennessee's Partner,' 'Uncle Remus' and 'Huckleberry Finn' " (DAB). "The Militia Company Drill" is credited as the source for one of the scenes in Thomas Hardy's *The Trumpet Major*.

References: BAL 12946; Barrett, DAB 11:391; Seven Gables, *First Books* 180 (this copy); Seven Gables, *More First Books* 167; Wright 1:1721

Provenance: W. B. Thomas, with his signature dated 1835 on upper cover and title-page.

□ 2132 **[Lowell, Amy]**

Dream Drops of Stories from Fairy Land. By A Dreamer. *Boston: for the author by Cupples and Hurd, [1887]*

8vo. Title-page in red and black, cancelled leaves as usual, Cupples and Hurd label on lower pastedown, flyleaves (BAL: C). Original floral muslin boards, white spine lettered and ruled in gilt, top edges gilt; some light soiling.

FIRST EDITION. One of 99 copies in floral muslin (of an edition of 250). In 1887 the Perkins Institution and Massachusetts School for the Blind were to hold the second Faneuil Hall Fair in order to raise funds for a kindergarten. Katherine Lowell decided to produce a volume based on a manuscript her daughter Amy (age 13) was writing for the benefit of the Fair. The resulting six stories were contributed by Amy, her sister Elizabeth, and their mother. The Fair never came about, but a bazaar was held and copies of *Dream Drops* were sold for the benefit of the Perkins Institution.

References: BAL 12960; Seven Gables, *First Books* 181A

Provenance: Amy Sothorp, with her signature on initial blank leaf.

See illustration on following page

DREAM
DROPS



BY
A DREAMER



□ 2133 [Lowell, James Russell]

Class Poem. [Cambridge: Metcalf, Torrey and Ballou], 1838

8vo. Stitched in original tan printed wrappers as issued; some creasing and rubbing, some chipping along spine. Half brown calf slipcase.

FIRST EDITION. LOWELL'S FIRST PUBLICATION (preceded only by a broadside). Lowell intended to read *Class Poem* at his Harvard commencement, but, rusticated for cutting chapel too frequently, he was not present at the ceremonies: ". . . it was not by any desire of mine that this rather slim production is printed. Circumstances, known to all my readers, and which I need not dilate on here, considerably cooled by interest in the performance" (Preface). *Class Poem* was privately printed in an edition of probably not more than fifty copies for distribution among his classmates in Harvard's class of 1838.

References: BAL 13036; Collector's Bookshop, *First Books* 83; Cooke 73; Wilson 295

Provenance: Thomas Jefferson McKee, with his bookplate.

□ 2134 Lowell, James Russell

The Biglow Papers, Edited . . . By Homer Wilbur. Cambridge: George Nichols, 1848

8vo. Half-title. Partially unopened. Original gray-brown boards, printed paper label on spine (BAL: binding B, no sequence determined); tear along joints. Green morocco slipcase.

FIRST EDITION, FIRST ISSUE. A FINE COPY.

Reference: BAL 13068

Provenance: 1. Frank Brewer Bemis, with his bookplate. 2. Harold Greenhill, with his bookplate.

POEMS BY ROBERT LOWELL
LAND OF UNLIKENESS
INTRODUCTION BY ALLEN TATE

INDE ANIMA DISSIMILIS DEO
INDE DISSIMILIS EST ET SIBI
S. BERNARD

THE CUMMINGTON PRESS / MCMXLIV

□ 2135 **Lowell, James Russell**

The Vision of Sir Launfal. *Cambridge: George Nichols, 1848*

12mo. Yellow endpapers, half-title; a few faint pencil erasures and marks. Original printed yellow-cream glazed boards; some rubbing, head of spine chipped, lower cover discolored as usual. Half red morocco slipcase.

FIRST EDITION. A very good copy of a delicate binding.

Reference: BAL 13069

Provenance: 1. Abby H. Lord, with her signature on initial blank dated 25 December 1848, and with an inscription to her: "Abby H. Lord—from Sarah Dec 23rd/48." 2. W. Van R. Whitall, with his bookplate.

□ 2136 **Lowell, James Russell**

Ode Recited at the Commemoration of the Living and Dead Soldiers of Harvard University, July 21, 1865. *Cambridge: Privately printed, 1865*

4to. Green endpapers. Original gray boards, cream printed paper label on upper cover; some rubbing, especially on spine and joints, corners bumped. Gray board slipcase.

FIRST EDITION. ONE OF 50 NUMBERED COPIES. PRESENTATION COPY, INSCRIBED: "For Benjamin Peirce [sic] with Cordial regards of J. R. Lowell 3rd Septr 1865." One of the most famous stanzas of the poem, the stanza on Lincoln deleted from the oral presentation, is here first printed.

Reference: BAL 13120

Provenance: Benjamin Pierce, with Lowell's inscription to him. Pierce was a Harvard professor and a well-known astronomer and mathematician.

□ 2137 **Lowell, Robert**

Land of Unlikeness. Introduction by Allen Tate. [*Cummingtown, Mass.*]: *Cummingtown Press, 1944*

8vo. Woodcut in blue on title-page by Gustav Wolf, title-page lettered in red and black. Original blue boards, lettered in red; spine faded, some light rubbing. Blue cloth slipcase.

FIRST EDITION. A REVIEW COPY OF LOWELL'S FIRST BOOK, with the review slip laid in. A PRESENTATION COPY, INSCRIBED by Lowell: "For Fred and Andy with affection from CAL." "Fred" is Frederick Wilcox Dupee, a writer and editor. SCARCE.

Reference: Seven Gables, *More First Books* 169 (this copy)

Provenance: Frederick Wilcox Dupee, with his signature on the upper free endpaper and with Lowell's inscription to him.

AL AARAAF,
TAMERLANE,
AND
MINOR POEMS.

BY EDGAR A. POE.

BALTIMORE:
HATCH & DUNNING.

1829.

The Library of H. Bradley Martin

Highly Important American and Children's Literature

SESSION TWO: TUESDAY, JANUARY 30, 1990 AT 2 PM

(lots 2138-2281)

- 2138 **Masters, Edgar Lee**
A Book of Verses. Chicago: Way & Williams, 1898

12mo. Mostly uncut; light pencil mark and erasure on page 33. Original gray boards, paper labels on both covers; light soiling on rear cover, spine slightly darkened. Open-backed blue cloth slipcase; some discoloration.

FIRST EDITION. MASTERS'S FIRST BOOK. Masters had to distribute *A Book of Verses* himself since Way & Williams could not afford to do so by the time the edition was printed and the publisher Stone & Kimball, to which the edition was turned over, refused to.

Reference: Seven Gables, *First Books* 193

Provenance: Arthur Swann, with his bookplate; his sale, Parke-Bernet, 22 March 1960, lot 282.

- 2139 **Masters, Edgar Lee**
Spoon River Anthology. New York: Macmillan Company, 1915

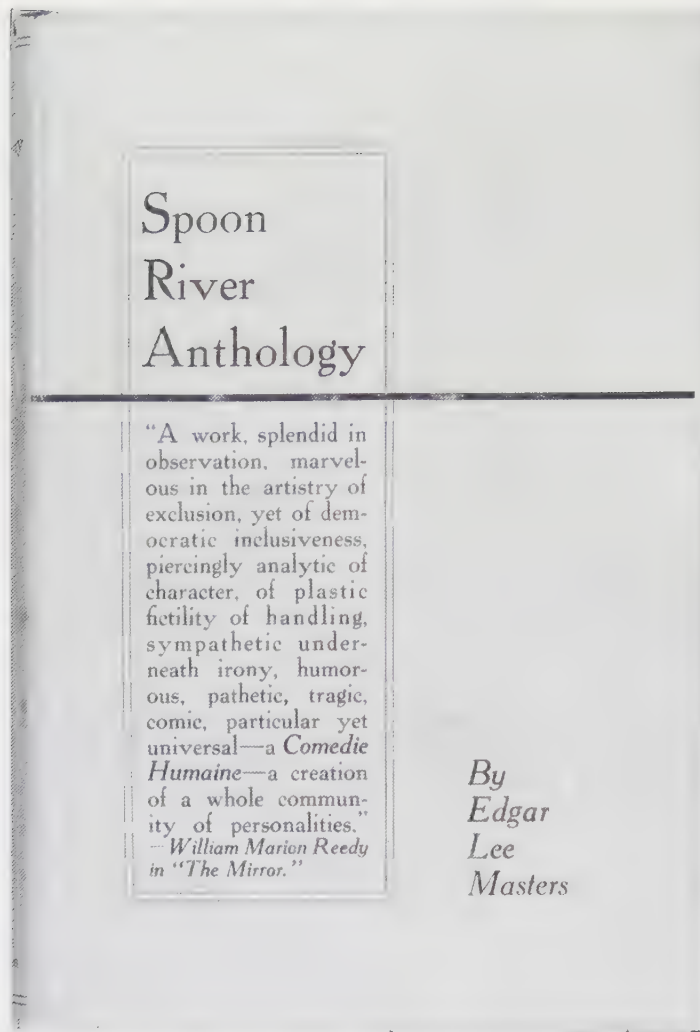
8vo. Half-title, 6-page publisher's advertisement at rear; some light browning of endpapers. Original blue-gray cloth. Original printed dust jacket; some soiling, short marginal tears. Half red morocco slipcase.

FIRST EDITION. MASTERS'S OWN COPY, SIGNED: "Edgar Lee Masters April 24 — 1933." A revealing collection of free verse poems in the form of epitaphs of a group of some 250 people in a small midwestern town.

Reference: Johnson, *High Spots* 56

Provenance: Edgar Lee Masters, with his signature in ink on the upper free endpaper.

See illustration on following page



2139

- 2140 **Masters, Edgar Lee**
Spoon River Anthology. *New York: The Macmillan Company, 1916*

8vo. Illustrations by Oliver Herford, 6-page publisher's advertisement at back. Original black cloth, gilt decoration on upper cover, gilt-lettered spine; some rubbing.

FIRST ENLARGED EDITION. VACHEL LINDSAY'S COPY, WITH HIS MARGINAL NOTES, INSCRIBED to John Drinkwater and dated 30 October 1919, Springfield, Illinois. In his lengthy handwritten note to Drinkwater, Lindsay declares in part: "It is my humble opinion that no better poetry has ever come out of America, and no better book."

Provenance: 1. Nicholas Vachel Lindsay, with his name and address visible under the inscription on the upper free endpaper. Presented to 2. John Drinkwater, with his bookplate and Lindsay's inscription to him. Drinkwater visited Lindsay in Springfield, Illinois, in October 1919.



2175

□ 2140A **Melville, Herman**

Narrative of a Four Months' Residence among the Natives of a Valley of the Marquesas Islands; or, A Peep at Polynesian Life. *London: John Murray, 1846*

2 volumes 8vo. Map of Marquesas Islands; occasional pencilled notations in margins. Original printed wrappers; some spotting and soiling, contemporary signature on front cover of each volume, spines and edges somewhat worn. Half morocco slipcase.

FIRST EDITION, FIRST STATE. With "Pomarea" on page 19. Part 1 is in a variant wrapper with "The Marquesas Islands—Part I" on the spine. This is MELVILLE'S FIRST BOOK; later editions were titled *Typee*.

Reference: BAL 13652

□ 2141 **Melville, Herman**

Typee: A Peep at Polynesian Life. During a Four Months' Residence in a Valley of the Marquesas. *New York: Wiley and Putnam, 1846*

2 volumes bound in one 8vo. Map frontispiece; some foxing. Original blue cloth, gilt- and blind-stamped. Morocco slipcase.

FIRST AMERICAN EDITION. INSCRIBED BY MELVILLE on the front free endpaper: "Mrs. Tomlinson from the author. March 18, 1846."

Reference: BAL 13653 (binding variant B, no sequence determined)

Provenance: 1. Mrs. Tomlinson, with Melville's inscription to her 2. John Stuart Groves, with his bookplate.

□ 2142 **Melville, Herman**

Typee: A Peep at Polynesian Life. During a Four Months' Residence in a Valley of the Marquesas. *New York: Wiley and Putnam, 1846*

2 volumes. Map frontispiece; scattered foxing. Original printed wrappers; wear and soiling, spines chipped. Slipcase.

FIRST AMERICAN EDITION. The cloth and paper editions were apparently issued simultaneously.

Reference: BAL 13653 (printed wrapper of volume 1: state B)

□ 2143 **Melville, Herman**

Typee: A Peep at Polynesian Life during a Four Months' Residence in a Valley of the Marquesas. The Revised Edition, with a Sequel. *New York: Wiley and Putnam, 1846*

2 volumes. Frontispiece map. Original printed wrappers; some wear, soiling and spotting, wrappers of part 1 trifle short, two ink marks on front cover of part 2. Half morocco slipcase.

REVISED EDITION. This edition contains "The Story of Toby" and "Note to the Sequel."

Reference: BAL 13654

□ 2144 **Melville, Herman**

Omoo: A Narrative of Adventures in the South Seas. *London: John Murray, 1847*

2 volumes 8vo. Map frontispiece; minor foxing and dampstaining. Original printed wrappers; some wear, soiling and spotting, spines trifle chipped, small nick in outer edge of front cover of part 2. Folding-case.

FIRST EDITION. A crisp copy of Melville's second book, in original wrappers.

Reference: BAL 13655

□ 2145 **Melville, Herman**

Omoo: A Narrative of Adventures in the South Seas. *New York: Harper & Brothers, 1847*

2 volumes 8vo. Map frontispiece; some dampstaining and foxing, small portion of front free endpaper of part 2 clipped away. Original printed wrappers; soiled, dampstained, spine and extremities chipped, portion of text rubbed away on rear cover of part 2. Folding-case.

FIRST AMERICAN EDITION.

Reference: BAL 13656

□ 2146 **Melville, Herman**

Narrative of a Four Month's Residence among the Natives of a Valley of the Marquesas Islands; or, a Peep at Polynesian Life. *London: John Murray, 1846* ☆
Omoo: A Narrative of Adventures in the South Seas. *London: John Murray, 1847*

2 volumes 8vo. Map in each volume. Original red cloth, blindstamped, spine gilt-lettered; trifle worn and soiled, ink signature on front cover of first volume. Slipcase.

FIRST EDITIONS. Melville's first two books in original cloth bindings. *Marquesas Islands* is in *BAL* binder's variant A.

Reference: BAL 13652, 13655

Provenance: Marquesas Islands: 1. H.W. Des Voeux, with his bookplate on the front pastedown and his signature in ink on the front cover. 2. Two other 19th-century signatures on the front endpapers. *Omoo:* Belle and Kermit Roosevelt, with an inscription dated Paris, July 1923, on the front free endpaper.

□ 2147 **Melville, Herman**

Typee and Omoo: or, The Marquesas Islands, and Adventures in the South Seas. *London: George Routledge, 1850*

8vo. Original blue cloth, blindstamped, spine gilt-lettered; spine ends frayed.

An early combined edition of Melville's two works set in the South Seas.

M A R D I:
AND
A VOYAGE THITHER.

BY HERMAN MELVILLE.

IN TWO VOLUMES.
VOL. II.

NEW YORK:
HARPER & BROTHERS, PUBLISHERS,
82 CLIFF STREET.
1849.

□ 2148 **Melville, Herman**

Mardi: And a Voyage Thither. New York: Harper & Brothers, 1849

2 volumes 8vo. Yellow endpapers, 8-page publisher's advertisement; marginal tear in dedication leaf of volume 1 where partially unopened, some spotting generally on endpapers only. Green cloth, blind-stamped and -ruled, spine decorated in gilt. Green cloth and marbled paper slipcase.

FIRST AMERICAN EDITION. A crisp, clean copy. In a letter to John Murray dated 25 March 1848, which he wrote while arranging for the publication of the English edition, Melville described *Mardi*: "The work I shall next publish will in downright earnest [be] a 'Romance of Polynesian Adventure' — . . . the reiterated imputation of being a romancer in disguise has at last pricked me into a resolution to show those who may take any interest in the matter, that a *real* romance of mine is no Typee or Omoo, & is made of different stuff altogether. [It] is no dish water nor its model borrowed from the Circulating Library" (Davis and Gilman).

References: BAL 13658; Davis and Gilman 70; Sadleir, *Excursions* 225

Provenance: Edward Taylor, with his bookplates.

□ 2149 **Melville, Herman**

Mardi: And a Voyage Thither. New York: Harper & Brothers, 1849

2 volumes 8vo. Yellow endpapers, a few leaves unopened, 8-page publisher's advertisement at end of volume 2; spotting. Original purple cloth; spines faded. Purple morocco slipcase.

FIRST AMERICAN EDITION.

References: BAL 13658; Sadleir, *Excursions* 225

Provenance: Edward Stuart Leslie, with his bookplates.

REDBURN:
HIS FIRST VOYAGE.

BEING

THE SAILOR-BOY CONFESSIONS
AND REMINISCENCES OF THE SON-OF-A-GENTLEMAN,
IN THE MERCHANT SERVICE.

BY HERMAN MELVILLE,
AUTHOR OF "TYPEE," "OMOO," AND "MARDI."

IN TWO VOLUMES.
VOL. I.

LONDON:
RICHARD BENTLEY, NEW BURLINGTON STREET.
1849.

□ 2150 **Melville, Herman**

Redburn: His First Voyage. Being the Sailor-Boy Confessions and Reminiscences of the Son-of-a-Gentleman in the Merchant Service. *London: Richard Bentley, 1849*

2 volumes 8vo. Half-title in volume 2 as issued, decorated endpapers with publisher's advertisements (*BAL*: A); mark from removed label on rear pastedown of volume 1; some soiling. Original navy cloth by Remnant & Edmonds with their label on the inside rear cover of volume 1; some wear to corners. Half blue morocco slipcase.

FIRST EDITION. Published in an edition of 750 copies. In a letter to Richard Bentley dated 5 June 1849, Melville described *Redburn*, which he based on his first sea voyage in 1839, as a "plain, straightforward, amusing narrative of personal experience—the son of a gentleman on his first voyage to sea as a sailor—no metaphysics, no conic-sections, nothing but cakes & ale . . . and what I write I have almost wholly picked up by my own observations under comical circumstances" (Davis and Gilman). Melville completed this novel in just ten weeks. A VERY BRIGHT COPY.

References: *BAL* 13659; Davis and Gilman 86; Minnigerode 142; Sadleir, *Excursions* 226

Provenance: 1. L. and E. Clow, with their bookplates. 2. Michael Sadleir, with his bookplates.

□ 2151 **Melville, Herman**

Redburn: His First Voyage. Being the Sailor-boy Confessions and Reminiscences of the Son-of-a-Gentleman, in the Merchant Service. *New York: Harper & Brothers, 1849*

8vo. Yellow endpapers; stained. Original purple cloth; some light rubbing and discoloration. Half burgundy morocco slipcase.

FIRST AMERICAN EDITION. Second printing.

References: *BAL* 13660; Minnigerode 140; Sadleir, *Excursions* 227

Provenance: M. Woodridge (?), with signature in ink on upper free endpaper.

WHITE JACKET;

THE WORLD IN A MAN-OF-WAR.

BY

HERMAN MELVILLE,

AUTHOR OF "TYPEE," "OMOO," "MAEDI," AND "REDBURN."

"Conceive him now in a man-of-war: with his letters of mart, well armed, victualled, and appointed, and see how he acquits himself."—*FULLER'S Good Sea-Captain.*

VOL. I.

LONDON:

RICHARD BENTLEY, NEW BURLINGTON STREET.

1850.

□ 2152 **Melville, Herman**

White Jacket; or, the World in a Man-of-War. *London: Richard Bentley, 1850*

2 volumes 12mo. Publisher's advertisements printed on cream endpapers; tears from removed labels on upper free endpapers, some light browning or soiling, shaken. Original blue cloth; inner hinges cracked, rubbing, soiling, wear, some cautious restoration. Green cloth folding-case.

FIRST EDITION. Preceding the American edition by two months. Printed in an edition of 1,000 copies. In addition to using various outside sources of information, Melville drew heavily on his experiences on the U.S. Frigate *The United States* in 1843 and 1844 to write *White Jacket*. In July 1848, Lemuel Shaw introduced Melville to Richard Henry Dana, Jr. In a 6 October 1849 letter to Dana, prompted either by worry over negative reaction to the aggressiveness of *White Jacket* or by a feeling that *White Jacket* needed extra attention, Melville sought Dana's help: "if you should possibly think, that from your peculiar experiences in sea-life, you would be able to say a word to the purpose—may I hope that you will do so. . . . Your name would do a very great deal" (Davis and Gilman).

References: BAL 13661; Davis and Gilman 92; Minnigerode 154; Sadleir, *Excursions* 227

□ 2153 **Melville, Herman**

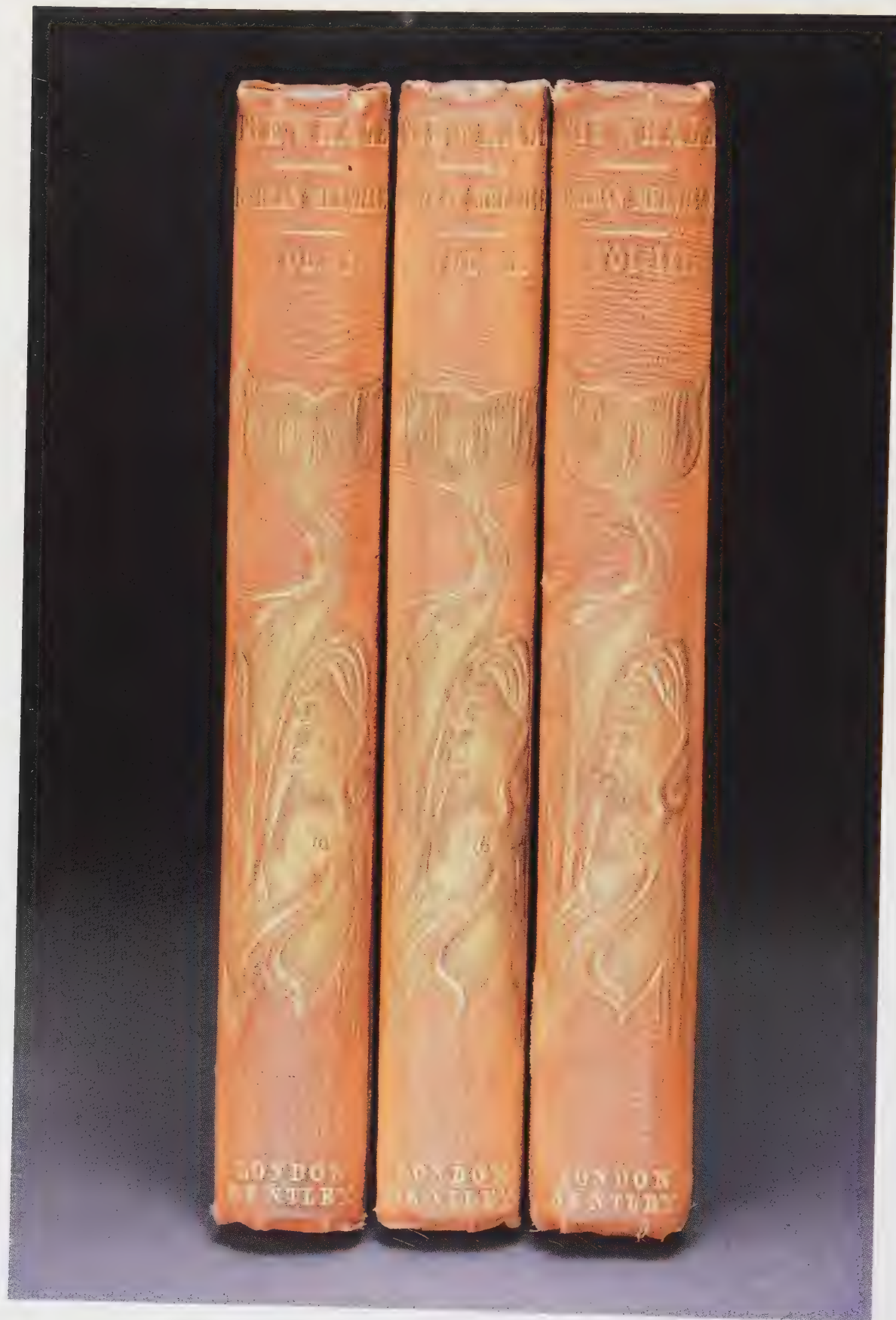
White Jacket; or The World in a Man-of-War. *New York: Harper and Brothers and London: Richard Bentley, 1850*

8vo. White endpapers, 14-page publisher's advertisement at rear, page [iii] with "Note," page [iv] with quote from Fuller's *Good Sea-Captain*, page [361] correctly signed "Q," and page 433 with "T" signature mark present; some spotting. Original purple cloth; spine slightly faded, light rubbing. Purple morocco slipcase.

FIRST AMERICAN EDITION, second printing, second binding. A GOOD, BRIGHT COPY.

References: BAL 13662; Minnigerode 152; Sadleir, *Excursions* 228

Provenance: Edward Stuart Leslie, with his bookplate.





2154

- 2154 **Melville, Herman**
The Whale. London: Richard Bentley, 1851

3 volumes 12mo. Cream endpapers, half-title in volume 1; tear in upper margin of half-title leaf in volume 1, tear in margin of M1 in volume 2 affecting four letters but not legibility, short marginal tears on about ten leaves in gatherings J, K, and L in volume 3 not affecting text. Original binding in blue cloth boards with cream cloth spine, bound by Remnant & Edmonds; stain on upper cover of volume 1, spines lightly soiled but bright, short tears to heads and tails of spines. Dark purplish-maroon morocco slipcase.

FIRST EDITION. ALLAN MELVILLE'S SET. Published in an edition of 500 copies. The English edition was extensively edited and about thirty-five passages that appeared in the American edition were deleted. Allan Melville, the author's brother, was actively involved in the publication of *The Whale*, negotiating with Bentley and Harper, and making all the arrangements for the book's production, and acting as a go-between for Melville and the publishers. Given Allan Melville's part in the publication, he probably received one of the very first copies of *The Whale*.

References: BAL 13663; Grolier *American* 60; Johnson, Richard C., "An Attempt at a Union List of Editions of Melville 1846-91." *Book Collector* (Autumn 1970) 334; Minnigerode 158; Sadleir, *Excursions* 228; Sadleir, *XIX Century Fiction* 1685

Provenance: Allan Melville, with his signature in ink in each volume.

PIERRE;

OR,

THE AMBIGUITIES.

BY

HERMAN MELVILLE.

NEW YORK: •
HARPER & BROTHERS, PUBLISHERS
329 & 331 PEARL STREET,
FRANKLIN SQUARE.
1852.

□ 2155 **Melville, Herman**

Moby-Dick; or, *The Whale*. *New York: Harper & Brothers and London: Richard Bentley, 1851*

8vo. Orange coated endpapers, 6-page publisher's advertisement; spotting. Original purple cloth (BAL: first binding); some light rubbing, spine evenly faded. Dark purple morocco slipcase.

FIRST AMERICAN EDITION. The exact number of copies published is not known, but it was not a successful venture. In 1853 a major fire destroyed Harper & Brothers and with it some 297 copies of this volume; about sixty copies survived the fire. This American edition contains thirty-five passages and the "Epilogue" omitted from the English edition of 1851.

References: BAL 13664; Minnigerode 157; Sadleir, *Excursions* 229

Provenance: Edward Stuart Leslie, with his bookplate and signature dated 1851.

□ 2156 **Melville, Herman**

Moby Dick or the Whale. *Chicago: The Lakeside Press, 1930*. 3 volumes 4to. Illustrated by Rockwell Kent; some offsetting from illustrations. Original charcoal cloth with design and lettering in argent; slight fading of spines, some rubbing, darkening along inner hinges. Remnants of original glassine wrappers. Original aluminum slipcase ☆ *Moby Dick*. Traduit de l'Américain par Lucien Jacques, Joan Smith et Jean Giono. *N. p.: Cahiers du Contadour, 1939*. 4to. Wood engraving by Alexandre Noll. Original printed wrappers, with red printed band laid in; some soiling or wear. Glassine wrapper. Marbled slipcase

Together 2 works in 4 volumes.

LIMITED EDITIONS. *Moby Dick*, 1930: limited to 1,000 copies; *Moby Dick*, 1939: limited to 600 copies.

□ 2157 **Melville, Herman**

Pierre; or, *The Ambiguities*. *New York: Harper & Brothers, 1852*

8vo. Slate-coated endpapers; some spotting throughout. Original purple cloth; small holes along upper joint, some fading and rubbing. Purple morocco slipcase.

FIRST EDITION. *Pierre* was not altogether a success, although it was reprinted in 1855. A good portion of the first edition was consumed in the 1853 Harper & Brothers fire.

References: BAL 13666; Miller 224; Minnigerode 161

Provenance: Edward Stuart Leslie, with his bookplate.

THE
PIAZZA TALES.

BY
HERMAN MELVILLE,
AUTHOR OF "TYPEE," "OMOO," ETC., ETC., ETC.

NEW YORK;
DIX & EDWARDS, 321 BROADWAY.
LONDON: SAMPSON LOW, SON & CO.
1856.

□ 2158 **Melville, Herman**

Israel Potter: His Fifty Years of Exile. *New York: G. P. Putnam, 1855*

8vo. Yellow endpapers; slight browning of endpapers. Original brown cloth (BAL: first binding); some rubbing and fading. Half brown morocco slipcase.

FIRST EDITION, FIRST PRINTING. With a piece of paper bearing Melville's signature ("Herman Melville") mounted on the inside upper cover. Influenced by *The Life and Remarkable Adventures of Israel Potter*, Melville apparently decided to write a farce loosely based on that 1824 tract.

References: BAL 13667; Minnigerode 164; Sadleir, *Excursions* 230; Wilson 313

Provenance: Mrs. R. B. Coffin, with her signature in ink on the upper free endpaper. This is perhaps Mrs. Robert Barry Coffin, the wife of the author of *My Married Life at Hillside* and *Matrimonial Infelicities*, for which he used the pseudonym "Barry Gray." It is known that Melville sent Robert Coffin a copy of *Omoo* in 1883.

□ 2159 **Melville, Herman**

The Piazza Tales. *New York: Dix & Edwards and London: Sampson Low, 1856*

8vo. Yellow endpapers, signature mark "14" lacking as in some copies, 7-page publisher's advertisement at rear; very slight spotting on endpapers, small marginal loss on 17-2. Original brown cloth, some light rubbing of spine. Half black morocco slipcase.

FIRST EDITION. Most of the short stories in this collection had first appeared in *Putnam's Monthly Magazine*. The volume had a mixed reception. The English edition was set from the American sheets.

References: BAL 13669; Minnigerode 171; Sadleir, *Excursions* 231

Provenance: 1. T. Harrison Carter, with his signature on the upper free endpaper dated "September 1856 New York." 2. Frank Fletcher, with his bookplate.

THE
CONFIDENCE-MAN:
HIS MASQUERADE.

BY
HERMAN MELVILLE,
AUTHOR OF "PIAZZA TALES," "OMOO," "TYPEE," ETC., ETC.

NEW YORK:
DIX, EDWARDS & CO., 321 BROADWAY.
1857.

2160

□ 2160 **Melville, Herman**

The Confidence-Man: His Masquerade. New York: Dix, Edwards & Co., 1857

8vo. Pale blue coated endpapers, initial blank appears to be pasted under the upper pastedown, final blank present, a few leaves uncut; erasures on upper endpapers, minor spotting, lower blank corner of 10-2 torn. Original brown cloth; slight rubbing. Half brown morocco slipcase.

FIRST AMERICAN EDITION, FIRST PRINTING, with the Miller & Holman imprint on the copyright page. A very nice copy.

References: BAL 13670; Minnigerode 174; Sadleir, *Excursions* 231

Provenance: W. S. Oliver (?), with partially erased signature on the upper pastedown.

THE REFUGEE.

BY

HERMAN MELVILLE.

AUTHOR OF "TYPEE," "OMOO," "THE TWO CAPTAINS," "THE MAN OF
THE WORLD," ETC., ETC.

~~~~~  
"Written with a life-like power. We advise no one to take up 'The Refugee' until he has the leisure to finish it; for when he has once dipped into its fascinating and adventurous pages, he will not be disposed to leave them until he has reached the very last."

"This is really a delightful book, in which one may find food for laughter and sterling information into the bargain. It is written in a pleasant off-hand style, such as will be enjoyed by everybody. There are portions of the work, infinitely superior to any thing of the kind we ever before read."  
~~~~~

Philadelphia:

T. B. PETERSON & BROTHERS,
306 CHESTNUT STREET.

2161

- 2161 **Melville, Herman**
The Refugee. Philadelphia: T. B. Peterson & Brothers, [1865]

8vo. Final blank. Original purple cloth. Half brown morocco slipcase.

A fine copy of this reprint of *Israel Potter*. Often mistakenly referred to as a pirated edition. Apparently T. B. Peterson had purchased the plates for the novel, which was by then out of print, from Putnam in September 1857. Melville objected to the change of the title and apparently notified Peterson of that fact. Upon the publication of *The Refugee*, Melville issued a disclaimer in a letter to the editor of the *New York World*: "I have never written any work by that title. In connection with that title Peterson Brothers employ my name without authority, and notwithstanding a remonstrance conveyed to them long ago" (Minnigerode).

References: BAL 13724; Leyda 672; Minnigerode 165

□ 2162 **Melville, Herman**

Battle-Pieces and Aspects of The War. *New York: Harper & Brothers, 1866*

12mo. Brown coated endpapers, "hundred" in copyright notice misspelled "hndred" as usual; slight marginal discoloration, a few short marginal tears. Original green cloth; slight soiling at head of spine. Blue cloth open-backed slipcase.

FIRST EDITION. A collection of over seventy poems, arranged chronologically, generally based on newspaper and magazine accounts of the Civil War, which Melville followed closely, and on *The Rebellion Record*.

References: BAL 13673; Minnigerode 177; Sadleir, *Excursions* 232; Wilson 315

□ 2163 **Melville, Herman**

Battle-Pieces and Aspects of The War. *New York: Harper & Brothers, 1866*

8vo. Brown-coated endpapers, "hundred" on the copyright page misspelled "hndred" as usual; minor spotting. Original bright blue cloth; some darkening. Orange morocco folding-case.

FIRST EDITION. A fine copy.

References: BAL 13673; Minnigerode 177; Sadleir, *Excursions* 232

Provenance: H. W. (?) Brackenburn, with his bookplate.

□ 2164 **Melville, Herman**

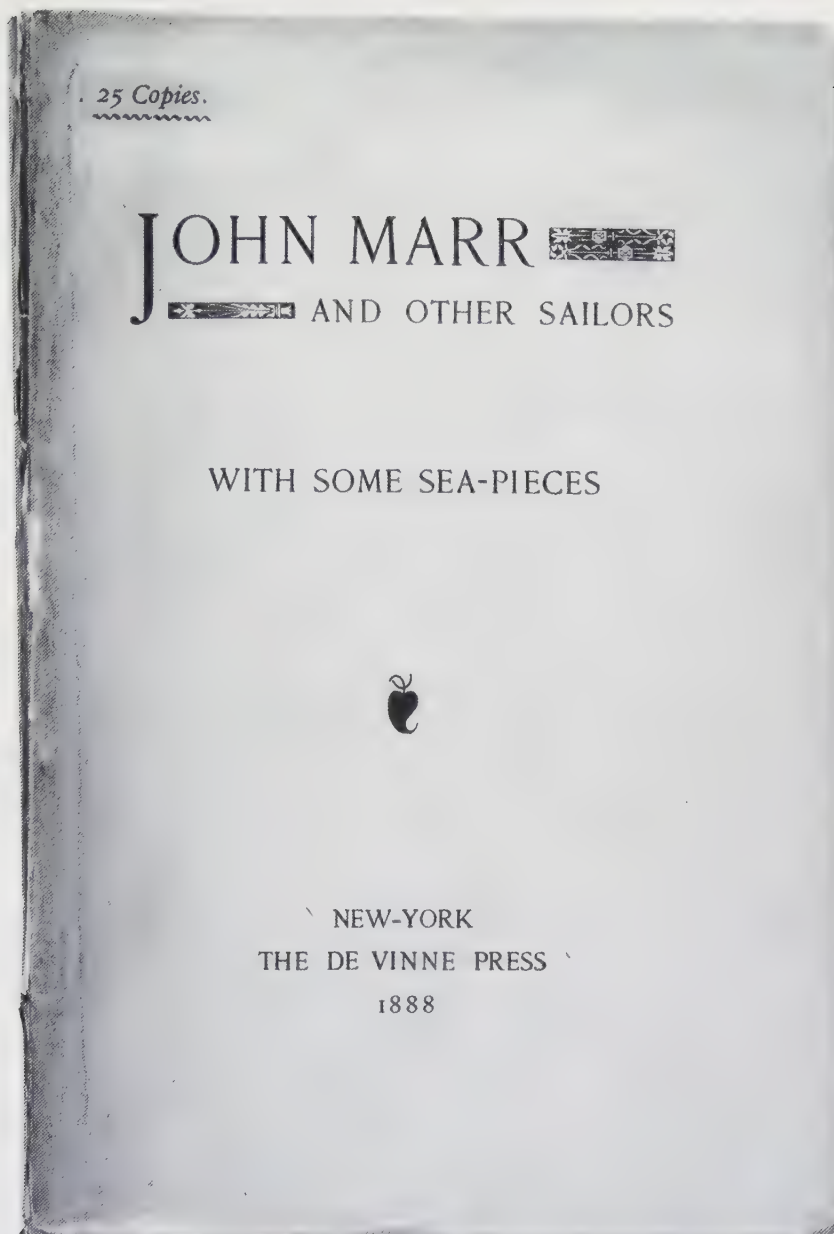
Clarel. A Poem and Pilgrimage in the Holy Land. *New York: G. P. Putnam's Sons, 1876*

Four parts in 2 volumes 8vo. Brown coated endpapers, "banks" instead of "blanks" on page 395.23. Original olive green cloth; inner hinges cracking, some light rubbing. Green cloth open-backed slipcase.

FIRST EDITION. Based on Melville's earlier trip to the Holy Land, this work was published on 3 June 1876. Entertaining no great expectations for its success, Melville referred to *Clarel* as "eminently adapted for unpopularity" (Miller).

References: BAL 13674; Miller 342; Minnigerode 180; Sadleir, *Excursions* 232

Provenance: 1. "R. S." and "L. B. S.," with their bookplate. 2. Frank J. Hogan, with his bookplate.



2165

- 2165 **Melville, Herman**
John Marr and Other Sailors; with Some Sea-Pieces. New York: The De Vinne Press, 1888

8vo. Uncut. Original printed wrappers; front cover detached, pencilled notations erased from front cover, dampstaining on rear cover. Half morocco slipcase, gilt.

FIRST EDITION. ONE OF 25 COPIES, according to the printed notation on the front cover.

Reference: BAL 13676

- 2166 **Melville, Herman**
Timoleon, Etc. New York: The Caxton Press, 1891

8vo. Contemporary white buckram gilt; some soiling. Half morocco slipcase.

FIRST EDITION. ONE OF 25 COPIES. This copy, with MELVILLE'S CLIPPED SIGNATURE MOUNTED ON THE TITLE-PAGE. *Timoleon*, a collection of poems based on the author's travels in Italy and Greece, was the last of Melville's works to be published during his lifetime.

Reference: BAL 13677

- 2167 **Melville, Herman**
A Collection of 12 letters and two documents relating to the publication of Melville's works in England by John Murray and Richard Bentley, 1846–1852, consisting of the following items: **Herman Melville**. ☆ Autograph Letter signed, 3¾ pages 4to, New York, 30 December 1846, to John Romeyn Brodhead ☆ Printed Document signed, accomplished in a clerical hand, 3 pages 4to, 30 January 1847, being a notarial power signed by Melville (and notarized by his brother, Allan, and by John T. Irving) giving his power of attorney for negotiating British publications rights for *Omoo*, attached by a seal to a second Printed Document signed, 1 page 4to, New York, 30 January 1847, being a certification of John T. Irving's status as a notary public ☆ Autograph Letter signed, 3 pages 4to, No. 10 Wall St., New York, 31 March 1847, to Brodhead ☆ Autograph Letter signed ("Herman Melville"), 2½ pages 4to, New York, 5 June 1849, to Richard Bentley on New Burlington St., London ☆ Autograph Letter signed ("H Melville"), 2¼ pages 4to, New York, 20 July 1849, to Bentley ☆ Autograph Letter signed, 1¼ pages 4to, New York, n.d. [post 18] August 1849, to "the Secretary of the American Legation/London" ☆ Autograph Letter signed, 3¼ pages 4to, New York, 27 June 1850, to Bentley ☆ Autograph Letter signed ("H Melville"), 3 pages 4to, Pittsfield, Mass., 20 July 1851, to Bentley; with seal remnant and seal tear on address panel on verso (affecting ten characters of text on page 3), some waterspotting on both leaves, soil on verso ☆ Autograph Letter signed three times (once with full name, twice with initials "H.M."), 3 pages 4to, New York, 16 April 1852, to [Bentley]; with two postscripts signed with initials; ink blots and soil on verso; lightly browned and slightly brittle, with marginal soil and discoloration. **John Romeyn Brodhead**. ☆ Autograph Draft Letter signed, 3 pages 4to, U.S. Legation Office, 90 Eaton Square, 18 February 1847, to Messrs. Harnden & Co., Liverpool; with numerous emendations and revisions ☆ Autograph Letter signed, 1 page 4to, 90 Eaton Square, 20 February 1847, to John Murray at Albemarle St. **John Murray**. ☆ Autograph Letter signed, 2 pages 8vo, Albemarle St., 26 February n.y., to Brodhead ☆ Autograph Letter signed, 1 page 8vo, Albemarle St., 1 March n.y., to Brodhead; mounted with original envelope ☆ Document, 1 page small 4to oblong, ca. 4 March 1852, being a statement of "Profit & Loss &c on publication of Herman Melville's work—to 4 March 1852"; endorsed "R Bentley Esq" on verso. All of the items except the Melville letter to Bentley of 27 June 1850 inlaid in larger leaves prepared for storage in a crushed red morocco loose-leaf binder

MELVILLE AND HIS ENGLISH PUBLISHERS. The death of Gansevoort Melville in May 1846 left his younger brother Herman without an agent in England to oversee his business interests. That same year, fortuitously, Gansevoort's boyhood friend, John Romeyn Brodhead, was named to succeed Gansevoort as secretary to the U.S. legation in London. In the first letter in this archive, 30 December 1846, Herman Melville asks Brodhead to assume Gansevoort's role as his literary representative as well: "The long-standing acquaintance between our families, and particularly that between my late brother . . . and yourself, induce me to solicit a favor which my own slight acquaintance with you would not perhaps warrant."

Melville has just signed a contract with Harper's for the publication of *Omoo*. As an American writer, Brodhead hardly needs Melville's lengthy explanation of the plans to delay publication in the United States ". . . for the express purpose . . . of securing a copyright there [in England].—Now, I have no correspondent in London who can act for me—is it too much to solicit your friendly offices?—There is little to be done," he promises Brodhead, "a mere sale to effect—that accomplished, the rest remains with the publisher."

John Murray, the London publisher on Albemarle Street, had already made Melville a generous offer, and the novelist tells Brodhead that, "relying upon your friendly consent to do what I ask of you, I shall write Mr. Murray to the effect, that I shall empower Mr. Brodhead to treat with him for the sale of the book, & that I will also send the proof sheets under cover to you by the steamer of the 1st of February, & that you will upon their arrival at once submit them to him for an offer."

Although Melville assures Brodhead that the commission will impose but small responsibility on him, later documents in this archive show that he was mistaken. When the proofs for *Omoo* arrived in Liverpool, suspicious customs officials seized them, claiming that they were "an American reprint of an English Author." In mid-February, Brodhead found himself engaged in furious arrangements to liberate the proofs and get them to London for Murray's review (Brodhead to Harnden & Co., 18 February 1847).

Omoo's rescue was effected, and Brodhead was able to send the proofs to Murray on 20 February. The archive continues with the records of Brodhead's negotiations with Murray in February and March 1847. When all was done, Brodhead obtained Melville £144.3.4—the sum of £150 less a discount for immediate payment (Murray to Brodhead, 26 February and 1 March 1847).

Melville's letter to Brodhead acknowledging this work, dated 10 Wall Street, 31 March 1847, comes next. He draws on Brodhead for £140: the amount of his fee from Murray less ". . . the expences you were put to in rescuing [the proofs] from the Vandals of the Liverpool Custom House." And he adds another task to Brodhead's agenda, asking that he "have an eye, occasionally, upon the Reviews [of *Omoo*], & to cause to be collected & sent me, in their original form, whatever notices may appear of the book." His brother Gansevoort had, it seems, used the legation's dispatch clerk to perform this task, and Melville suggests that Brodhead do the same.

continued

However, *Omoo* was the last of Melville's novels that Murray would publish, for the next one offered, *Mardi*, proved too controversial for that gentleman's tastes. Melville now turned to Richard Bentley, another London publisher, who had tried to woo him away from Murray in the summer of 1847. Brodhead made arrangements for Bentley's publication of *Mardi* in early 1849, and the next letter in the archive is one from author to publisher concerning critical response to their first joint venture.

"The critics on your side of the water seem to have fired quite a broadside into 'Mardi,' " Melville writes cheerfully to Bentley on 5 June 1849, "but it was not altogether unexpected. In fact," he admits, "the book is of a nature to attract compliments of that sort from some quarters . . . Besides, the peculiar thoughts & fancies of a Yankee upon politics & other matters could hardly be presumed to delight the class of gentlemen who conduct your leading journals; while the metaphysical ingredients . . . of the book, must of course repel some of those who read simply for amusement."

He promises Bentley something "of a widely different cast" in his next novel: "a plain, straightforward, amusing narrative of personal experience—the son of a gentleman on his first voyage to sea as a sailor—no metaphysics, no conic-sections, nothing but cakes & ale." This new work, *Redburn*, "will be printed here by Harpers & ready for them two or three months hence, or before," he writes confidently.

Bentley did not share Melville's confidence. Six weeks later, Melville must answer a letter from Bentley enclosing a financial report of *Mardi*'s sales. He pretends that he is not disappointed: ". . . Your report was . . . pretty much as I expected; but you know perhaps that there are goodly harvests which ripen late, especially when the grain is remarkably strong." But he can think of no reason to argue with Bentley's suggestion that he accept less money (£ 100 on receipt of copy and "an account of half profits") when *Redburn* is ready for publication (letter of 20 July 1849).

Arrangements for the novel's English publication are complicated further by Brodhead's decision to return to America. Thus Melville's covering note for the *Redburn* proofs must be addressed to "The Secretary of the American Legation London," as he has no way of knowing whether Brodhead will still be in place, whether his successor, John Davis, will have arrived, or whether the parcel of galleys will be opened by some unknown functionary (note of [post 18] August 1849).

Even with these obstacles, Bentley was able to pick up the proofs, and *Redburn* appeared in London in September 1849, with *White-Jacket* following in January 1850. Melville visited London shortly before *White-Jacket*'s appearance, and his correspondence with Bentley does not resume until 27 June 1850, when he writes to announce progress on still another novel, which he promises for English publication in the fall. ". . . The book," he tells Bentley, "is a romance of adventure, founded upon certain wild legends in the Southern Sperm Whale Fishers, and illustrated by the author's own personal experience, of two years & more, as a harpooneer." Melville's reasons for this wild exaggeration of his background as an active whaler become clear as he goes on to suggest that he should be paid £200 for his forthcoming "romance of adventure," the same sum he received for *White-Jacket*.

When *Moby-Dick* was finally ready for publication in the summer of 1851, however, Bentley would offer no more than £150 and half of any profits that might accrue. Melville replied on 20 July from his country retreat in Pittsfield, reluctantly accepting Bentley's offer, ". . . but not without strong hope that before long, we shall be able to treat upon a firmer basis than now, & heretofore."

Melville continues, turning from his arrangements with Bentley for *The Whale* to the broader question of copyright protection for British and American authors. "[I]n all reasonable probability no International Copyright will ever be obtained—in our time, at least—if you Englishmen wait at all for the first step to be taken in this country. Who have any motive in this country to bestir themselves in this thing?" he asks. "Only the authors.—Who are the authors?—A Handful. And what influence have they to bring to bear upon any question whose settlement must necessarily assume a political form?—They can bring scarcely any influence whatever. This country & nearly all its affairs are governed by sturdy backwoodsmen . . . who care not a fig for any authors except those who write those most saleable of all books nowadays—i.e.—the newspapers, & magazines. . . . This country is at present engaged in furnishing material for future authors; not in encouraging its living ones," he remarks bitterly (20 July 1851).

The archive offered here closes on an even more somber note. The next document is Bentley's retained copy of a "memo of profit and loss on books published by him of Herman Melville," 4 March 1852. This depressing account sheet shows that *Mardi*, published in March 1849, had lost more than £68. Since its publication the following September, *Redburn* had losses of more than £76, and Bentley still had 415 copies of the book in stock. The deficit for *White-Jacket* since its issue in January 1850 was not better: 629 copies on hand and a deficit of more than £170. Compared to that, Melville's most recent work, *The Whale*, was a stunning financial success, for in six months it had reduced its deficit to only £135, and only 217 copies remained in Bentley's inventory.

A fair copy of this account, along with a covering letter, went across the Atlantic on 4 March. The last item offered here is Melville's desperate reply, dated New York, 16 April. Melville had offered Bentley publication of his latest novel, *Pierre*, and Bentley refused to consider handling the book unless Melville would accept publication terms "on a joint account," meaning that the author would receive no payments until the book made a profit, at which time he would see half those proceeds.

Melville was clearly stunned. He begins his letter by suggesting that Bentley is overly pessimistic, that he has not taken into consideration ". . . the possible future increased salesableness of at least some of those books, on their own independent grounds. The success, (in a business point of view) of any subsequent work of mine, published by you, would tend to react upon those previous books . . .," he points out.

He refuses to consider Bentley's offer, "more especially . . . upon the ground that my new book possessing unquestionable novelty, as regards my former ones,—treating of utterly new scenes & characters;—and, as I believe, very much more calculated for popularity than anything you have yet published of mine—being a regular romance, with a mysterious plot to it, & stirring passions at work, and withal, representing a new & elevated aspect of American life."

continued

They are not the same things that other people see, but things which ^{the} whole you think you but ^{the} kindly discover them, you do in fact create them for yourself.

— Therefore, upon the whole, I do not so much marvel at your expressions concerning Mary Dick. At any rate your allusion for example to the "Spots that just showed to me that there was a subtle correspondence in that thing — but I did not, in that case, mean it. I had more vague idea while writing it, & the whole book was susceptible of an allegorical construction, & also that part of it more — but the specificity of many of the particular subordinate allusions, now put reviewed to me, when after reading Mrs Hawthorne's letter, which ~~the~~ ^{the} ~~with~~ ^{with} city army, particular examples, yet intimates the part-~~a~~-part allegorization of the whole. — But, my dear Lady, I shall not again send you a line of self notice. The next chapter I shall

conclude, will be a ~~little~~ ^{little} sort of "milk

And now, you are you in New Newton? All domestic affairs regulated? Is Mrs. Anna Content? and Master Arthur satisfied with the Cambridge in June? And does Mrs Hawthorne continue his series of calls upon all the neighbors within a radius of ten miles? Shall I send him ten packets of washing cards? And a box of kid gloves? and the latest style of Parisian handkerchiefs? — The spots who really too much oblige me — seven evenings out a week, should content any reasonable man.

Now, however, had you not read anything about Mary Dick, & had Mrs Hawthorne been equally silent, then had I said just as much, I think, to both of you about another Wonder-(ful) Book. But as it is, I must be silent. Now is it, that while all of us human beings are so entirely dissatisfied in concerning a person; that so soon as we read, praise, then we begin to feel uncomfortable? I never thought after decrying a man; but I now recollect, after eulogizing him. And yet this is all wrong; and yet we can't help it;

Seldom has an author argued more persuasively for a book's chances of popular success. To clinch his argument, Melville writes that he will send Bentley proofs of *Pierre* so that he can judge its merits for himself. Melville is convinced that this will induce Bentley "not to decline the ultimate terms which I here submit, as follows:—£100 (you buying the book—for England—out-&-out) . . . I trust that our connection will thus be made to continue, and that on the new field of productions, upon which I embark in the present work, you & I shall hereafter participate in many not unprofitable business adventures."

After signing the letter, Melville thinks of another ploy and pens a postscript promising Bentley to postpone publication of *Pierre* in America until the Englishman can review the novel and to send "the proofs from the type instead of the plates." to save time. He signs this with his initials before still another ingenious scheme comes to mind. He adds a *second* postscript, with this desperate suggestion: "I have thought that . . . it might not prove unadvisable to publish this present book anonymously or under an assumed name."

Bentley's response to this letter ended his relationship with Melville. After reading *Mardi*, Bentley not only refused to modify his financial offer but even declined to publish the novel unless he were allowed to make substantial revisions. So far as is known, Melville did not reply to this brutal message from Bentley. *Pierre* appeared in England under the imprint of Sampson, Low, Son, and Co., the London agent of his American publisher, Harpers. And Melville did not risk negotiations with a British publisher again for another five years, waiting until his good friend Nathaniel Hawthorne was on the spot in London to act as his agent.

This small archive stands as a remarkable testimonial to the travails of international publication by an American author in a time of inadequate copyright protection, time-consuming trans-atlantic communication, and desperate financial need by a novelist with a young and growing family.

Printed in Gilman and Davis, *Melville Letters* 48–49, 56–58, 85–90, 109–10, 133–135, 149–51

□ 2168 **Melville, Herman**

Autograph Letter signed, 4 pages 4to, New York, 8 January 1852, to [Sophia Peabody] Hawthorne; with Autograph postscript inscribed in upper left margin of first page; slightly browned; paper with the embossed mark "Bath"

MELVILLE AND THE ALLEGORIES OF "MOBY-DICK." Here the novelist writes delightedly to the wife of his friend and fellow novelist, responding to "My Dear Mrs. Hawthorne's" letter of admiration for *Moby-Dick*: "I have hunted up the finest Bath [the stationery used here] I could find, gilt-edged and stamped, whereon to inscribe my humble acknowledgment of your highly flattering letter. . . .—It really amazed me that you should find any satisfaction in that book. It is true that some *men* have said they were pleased with it, but you are the only *woman*—for as a general thing, women have small taste for the sea."

Next he writes about his work in progress, the novel *Pierre*, dropping this tantalizing hint: "But, my Dear Lady, I shall not again send you a bowl of salt water. The next chalice I shall commend, will be a rural bowl of milk."

Matters of his own literary production and symbolism disposed of, Melville turns briefly to more personal matters: "And now, how are you in West Newton? Are all domestic affairs regulated? Is Miss Una [the Hawthornes' older child] content? And Master Julien satisfied with the landscape in general?" As for Sophia's renowned husband, he asks jocularly: "And does Mr Hawthorne continue his series of calls upon all his neighbors within a radius of ten miles? Shall I send him ten packs of visiting cards? And a box of kid gloves? and the latest style of Parisian handkerchief?—He goes into society too much altogether—seven evenings out a week, should content any reasonable man."

But he cannot distract himself long from the printed word—this time Nathaniel Hawthorne's newly published *The Wonder Book*: "Now, Madam, had you not said anything about Moby Dick, & had Mr Hawthorne been equally silent, then had I said perhaps something to both of you about another Wonder-(-full) Book. But as it is, I must be silent. How is it, that while all of us human beings are so entirely disembarassed in censuring a person; that so soon as we would praise, then we being to feel awkward? I never blush after denouncing a man," he admits, "but I grow scarlet, after eulogizing him. And yet this is all wrong; and yet we can't help it; and so we see how true was that musical sentence of the poet when he sang —

'We can't help ourselves'

"For tho' we know what we ought to be; & what it would be very sweet & beautiful to be; yet we can't be it," he reflects wistfully. "That is most sad, too. Life is a long Dardenelles[sic], my Dear Madam, the shores whereof are bright with flowers, which we want to pluck, but the bank is too high; & so we float on & on, hoping to come to a landing-place at last—but swoop! we launch into the great sea! Yet the geographers say, even then we must not despair, because across the great sea, however desolate & vacant it may look, lie all Persia & the delicious lands roundabout Damascus." He closes with a continuation of this image: "So wishing you a pleasant voyage at last to that sweet & far countree—Believe me Earnestly thine/ Herman Melville."

This letter is one of the most extraordinary in the history of American literary correspondence. It remained unknown in the Hawthorne family archives until its partial publication in 1924, and its full text was not available for widespread consultation until the manuscript was exhibited before its sale at the American Art Association/Anderson Galleries in April 1931. This lengthy missive to the wife of his friend Hawthorne is unmatched in Melville's correspondence for both its personal charm and its insights into the author's creative habits. Seldom did Melville speak so well for himself in his surviving letters. And it is no accident that he revealed himself so fully in a letter to the charming and brilliant Sophia Hawthorne, one of the three remarkable Peabody sisters who left their indelible mark on mid-nineteenth century American culture.

Reference: Davis and Gilman, *Melville Letters* 145-147

Provenance: Descendants of Nathaniel and Sophia Hawthorne; sold, American Art Association/Anderson Galleries, 29 April 1931, lot 27.

Pittsfield, Feb. 12th 1859

Dear Sir: Absence from home
has prevented an earlier reply to your
notes of the 2^d & 8th Inst. — I should
be happy to lecture at Lyman, if we
can agree upon the time &c.

The latter part of next
week I leave for the West, to be gone
two weeks, more or less. Upon my return
I shall be able to name an exact day
(of course, a near one) to be with you.

I have two lectures:

The South Seas

Statues in Rome

If, as you intimate,
you should like me to deliver both,
well and good.

Very truly, of course, I find

□ 2169 **Melville, Herman**

Autograph Letter signed ("H Melville"), 1 page 8vo, Pittsfield, 16 May 1854, to George P. Putnam in New York; with some soil and staining on verso of integral blank

MELVILLE ALARMS "THE TENDER CONSCIENCES OF THE PUBLIC." A few weeks earlier, Melville had sent the manuscript of his sketch "The Two Temples" to *Putnam's Monthly Magazine*, to which he had contributed since January 1851. Charles Briggs, the *Putnam's* editor, wrote Melville on 12 May to reject the piece, explaining that it would offend "the whole power of the pulpit," and George Palmer Putnam, the publisher, wrote Melville a day later on the matter (Leyda, *Log* 487-488).

Melville begins his letter to Putnam with this tantalizing reference to the censorship issue: "I have your note about the 'New Temples.' And in reply to a line from Mr Briggs have written him concerning the article." Alas, Melville's letter to Briggs on this matter has not been located, and his letter to Putnam now turns to the publisher's request for his portrait, not freedom of expression: "—About the Dagguerotype, I dont know a good artist in this rural neighborhood. —Ere long I will send down some other things [the first installments of *Israel Potter*], to which, I think, no objections will be made on the score of tender consciences of the public."

□ 2170 **Melville, Herman**

Autograph Letter signed ("H. Melville"), 1¾ pages small 4to, Pittsfield, 12 February 1859, to W. H. Barry in Lynn; splitting at fold joining the 2 leaves; some soil on verso of page 2; top margin of each leaf browned and slightly brittle

THE NOVELIST AS LECTURER. Responding to Barry's inquiry on behalf of the Lynn Young Men's Debating Society, Melville briskly gets down to business: "... I should be happy to lecture at Lynn, if we can agree upon the time &c." His own schedule presents some problems for an immediate booking: "The latter part of next week I leave for the West, to be gone two weeks, more or less. Upon my return I shall be able to name an exact day (of course, a near one) to be with you."

He continues with the choice of program he can offer: "I have two lectures: *The South Seas* [and] *Statues in Rome* If, as you intimate, you should like me to deliver both, well and good. My terms, of course, I find it necessary to adapt to the means of various Societies. I should think that, in the present case, thirty dollars for each lecture would not be too much."

And he will consult his own convenience in scheduling the pair of talks: "If two lectures are delivered, I should like them to be on successive nights, or at least upon nights as near together as possible. If the above meets with your views," he concludes, "be kind enough to reply immediately, that I may get your letter before leaving home again."

Reference: Davis and Gilman, *Melville Letters* 194

Provenance: Dr. Joseph E. Fields.

□ 2170A **Melville Herman**

Nine Autograph Letters signed, 1 to 4 pages 8vo, 104 East 26th St., New York, 10 October and 1 December 1884; 22 January, 5 September, and 20 December 1885; 2 April 1886; 29 March, 7 April, and [31 December] 1888, all to James Billson (1858-1932) of Leicester; some letters slightly browned, a few with marginal soil and light stains. All inlaid in larger leaves punched with holes for a looseleaf binder

These letters represent one side of what Jay Ledra has called Melville's "most consecutive correspondence we know with an admirer" (*Log xxiii*). Charles James Billson had received his degree from Oxford only three years before he began the exchange of letters in August 1884 by writing Melville for a complete list of the titles of the American's works. Billson later boasted that he was probably the only man in Britain with a complete set of Melville's works, and he was responsible for putting the aging Melville in touch with many of his younger admirers in the British Isles.

The letter of 10 October 1884 is the first that Melville wrote to Billson, replying to his August inquiry with a list of his works with which Billson was unfamiliar. " . . . The following occur to me—'White Jacket' published in London by Bentley. 'Battle Pieces,' in verse published in New York by Harper & Brothers. 'Clarel,' published by George P. Putnam's Sons, New York—a metrical affair, a pilgrimage or what not, of several thousand lines, eminently adapted for unpopularity.—The notification to you here," he remarks waggishly, "is ambidexter, as it were: it many intimidate or allure . . . "

Billson was anything but intimidated. In October, he sent Melville a copy of his late friend James Thomson's *Vane's Story . . . and Other Poems*. Melville excitedly acknowledges the gift in his letter of 1 December: " . . . the volume of poems you were so good as to mail me . . . gave me more pleasure than anything of modern poetry that I have seen in a long while. The fable and the verse are alike supremely beautiful. It is exactly that kind of a *gem* which some of Keats' pieces are; and what can one say more?—You should be happy to think that you personally knew the author of such a poem . . . "

Thus encouraged, Billson sent another Thomson volume, which Melville acknowledges on 22 January 1885: " . . . Your friend was a sterling poet, if ever one sang. As to his pessimism, altho' neither pessimist nor optimist myself, nevertheless I relish it in the verse if for nothing else than as a counterpoise to the exorbitant hopefulness, juvenile and shallow, that makes such a bluster in these days—at least, in some quarters . . . " As for his own works, on learning that Billson cannot find a copy of *Clarel*, the author sends one of his own: "Fearing that you will never get at it by yourself, I have disinterred a copy for you of which I ask your acceptance and mail it with this note. It is the sole presentation-copy of this issue . . . "

The correspondence continues in the same vein through 1885, Melville acknowledging Billson's gifts of volumes by English authors who have escaped Melville's attention. The correspondence then lapses, with only one letter for 1886, resuming some of its energy in 1888. On 7 April of that year, Melville writes Billson to clarify a bibliographical puzzle created by a pirated edition of one of his novels: ". . . let me say that you have all my published books except for the 'Piazza Tales' now out of print. As for the 'Two Captains' and 'Man of the World' they are books of the air—I know of none such. The *names* appear, tho' on the title-page of a book of mine—'Israel Potter' which was republished by a Philadelphia house some time ago [1865] under the unwarrantably altered title of 'The Refugee' . . . "

The final letter offered here is dated "The last day of 1888," and Melville writes to acknowledge still another volume of Thomson's works, commenting on one old favorite, ". . . 'The City of Dreadful Night,' one can hardly overestimate it, massive and mighty as it is—its gloom is its sublimity. The confronting Sphinx and Angel, where shall we go to match them?—Thomson's criticisms in general are very refreshing in their total ignoring of the conventional in criticism," he begins, "But I must rein up. My eyes have been annoying me for some days past; and I know of hardly anything more disconcerting . . . "

This sad note marks the closing of the archive and of Melville's known letters to Billson. But if Melville's failing health made him an irregular correspondent in the last years of his life, Billson remained a true friend, never forgetting to introduce Melville, if only by letter, to admirers of his works in England. Neglected so long in his own country, Melville treasured such proof that some readers and critics recognized his genius.

Billson's later career in the law and classical studies won him considerable praise in his own day, but it is likely that his greatest legacy may have been his gift of friendship to an elderly novelist in New York—a gift that inspired these nine letters from Herman Melville.

Reference: Davis and Gilman, *Melville Letters* 275-283, 287-89

□ 2171 **Melville, Herman**

Autograph Letter signed, 1 page 8vo, New York, 12 July 1885, to Miss Laura M. Wachslager; with integral blank, on ruled paper.

AN ADMIRER OF MELVILLE'S "SEA-TALES." In this charming unpublished letter, Melville generously advises a young fan to try the work of another author whose work may suit her taste: "You tell me you like my sea-tales. I am glad to know it. But have you read something yet better—the sea-tales of *W. Clark Russell*, the author of the '*Wreck of the Grosvenor*'? Since you like sea-tales, read these by all means."

104 E. 26 St.

Dec. 20th '88

Dear Sir :

I return the books
you so kindly sent me.

I have been interested in all
of them. And your own book in
many of its views has proved
a most ~~valuable~~ corroborative & suggestive

to me. — I have not, as you
means so many external demands
upon my evenings as you probably have. I
am the one most likely to be at home in the
evening. Pray, remember this, and find
me the pleasure of dropping in again
when you feel like it.

Yours much respect

H. Melville

□ 2172 **Melville, Herman**

Autograph Letter signed ("H. Melville"), 1 page 8vo, New York, 20 February 1888, to Edmund Clarence Stedman (1833–1908); slight soil at fold on verso of integral blank and to fold joining the 2 leaves; lightly browned; with original envelope

STEDMAN AND MELVILLE. A businessman and former journalist, Stedman used his money and personal influence to promote American literature throughout the last quarter of the nineteenth century. Here Melville writes to thank his friend for the loan of some books as well as a preliminary version of a chapter on Whitman Stedman was preparing for his *Library of American Literature*. "I return the books you so kindly sent me. I have been interested in all of them. And your own book in many of its views has proved either corroborative [sic] or suggestive to me." As for Stedman's suggestion that they spend an evening together, the aging Melville writes: "—I have not by any means so many external demands upon my evenings as you probably have. I am the more likely to be at home in the evening. Pray, remember this, and give me the pleasure of dropping in again here when you feel like it."

Reference: Davis and Gilman, *Melville Letters* 288 (here misdated 20 "October")

□ 2173 **Melville, Herman**

Autograph Letter signed, 1½ pages 8vo, New York, 9 February 1890, to [W. Clark Russell (1844–1911)]; the addressee's surname inked out in the salutation; light soil at fold joining the 2 leaves and to verso

TWO TELLERS OF SEA-TALES. One of Britain's most famed authors of maritime novels, Russell was also one of Melville's most ardent defenders in the last years of the older American writer. In this unpublished letter, Melville writes delightedly after receiving a set of Russell's 3-volume *An Ocean Tragedy*, dedicated "To Herman Melville . . . as a further public avowal of my hearty admiration of your genius." The American comments: "Your three handsome volumes have arrived.—now shall I have the satisfaction of reading a book of yours in fair type, tho' yet, on account of my eyes, it must be by piecemeal. For the Dedication, nothing in the way of mere literary commendation ever gave me a tithe of the pleasure. And how highly do I estimate that kindly magnanimity which has led you, in one point at least, so much to overrate me. God bless you, Herman Melville."

□ 2174 **Melville, Herman**

Autograph Letter signed ("H. Melville"), 2 pages 8vo, 104 E. 26th St., New York, 25 February [18]90, to H. S. Salt in London; with Melville's direction to Salt on the verso of the first leaf; small ink blot on page 2, slight soil at folds on verso

MELVILLE AND SALT Henry Stephens Salt was one of Melville's most enthusiastic admirers and propagandists in the United Kingdom. Here Melville replies to a recent note from his friend in Britain and comments on Salt's newly published *Life of James Thomson*: ". . . I have read it with the greatest interest, and can sincerely say that I feel under obligations to you as the author of so excellent a biography of a very remarkable poet and man.—"

At this time, Salt was involved in preparing the Camelot Series (later assimilated into "The Scott Library"). He had hoped to include his favorite among Melville's novels, but the American author must disappoint him: "Concerning 'Typee.' — As I engaged to do, I wrote to Mr. Murray [for Melville's association with Murray's house, see lot 2167, above]. The information contained in the reply is such, and the manner of conveying it is such, that I consider myself bound, by considerations both of right and courtesy, not to sanction any English issue of the book—(during my lifetime) other than that of the original purchaser and publisher. Were matters otherwise," he assures Salt, "I should be glad to accede to your proposition, especially as it would put me into such good company as that embraced in the Camelot Series."

Reference: Davis and Gilman, *Melville Letters* 294-295

□ 2175 **Melville, Herman**

The Holy Bible, containing the Old and New Testaments . . . together with the Apocrypha. *Philadelphia: E. H. Butler, 1846*

2 volumes in one large 4to. Frontispieces, additional decorative titles; minor repairs to margin of first additional title, occasional minor spotting. Full calf gilt; rebacked, some wear. Folding-case.

HERMAN MELVILLE'S BIBLE, INSCRIBED BY HIM on a front flyleaf: "Herman Melville, March 23d 1850. New York." Also with a number of annotations by him in the "Family Record" section bound between the Old and New Testaments, the first of these being, "Herman Melville married to Elisabeth Knapp Shaw by Rev. Alexander Young in Boston, Mass. Aug 4, 1847." Another reads: "Herman Melville, son of Allan Melville was born in the city of New York, Aug 1, 1819."

In addition there are six marginal notes in pencil by Melville, five in the Old Testament and Apocrypha and one on a blank. There also appear to be six erased annotations.

The influence of the Bible on Melville has been thoroughly documented over the years, and the choice of verses marked with his usual check marks, vertical lines, x's, etc., is of particular interest. For instance, Melville has marked with a vertical line and an x Isaiah 27:1: "In that day the Lord with his sore and great and strong sword shall punish leviathan the piercing serpent; and he shall slay the dragon that is in the sea."

Of "the patient in spirit is better than the proud in spirit," Melville writes simply, "Christianity, this."

With a mounted photograph of Herman Melville by Rockwood, 17 Union Square, New York. (5 $\frac{7}{8}$ x 4 in.). Some foxing. N.d.

Reference: Sealts 62

See illustration above lot 2140A

- 2176 [Melville, Herman]
[Trumbull, Henry.] Life and Remarkable Adventures of Israel R. Potter . . . Who Was a Soldier in the American Revolution. *Providence: Henry Trumbull, 1824*

8vo. Engraved frontispiece; foxed. Contemporary half calf, marbled boards; worn.

FIRST EDITION. This short work was the basis for Melville's own *Israel Potter* (1855).

Reference: Sealts 407

- 2177 Millay, Edna St. Vincent
Renaissance and Other Poems. New York: Mitchell Kennerley, 1917

8vo. Half-title; small stain on lower margin of pages 43–47, stitching stretched at page 43. Printed on watermarked Glaslan paper. Original black cloth; light rubbing. Half blue morocco folding-case.

FIRST EDITION. PRESENTATION COPY OF MILLAY'S FIRST BOOK, INSCRIBED: "To Leon Ferarn with my admiration & affection, Edna St. Vincent Millay." In a September 1917 letter to her mother and sister, Millay described this edition: "I have seen the facsimile of the title-page of my book—did I tell you? . . . It is all—the whole book—going to be printed in that beautiful, very rough, very torn-edgy paper, lovely & thin—only the very best—& bound in black with gold letters. Mitchell does get out the prettiest books" (*Millay Letters*, edited by Allan Ross Macdougall [Camden, Maine, n.d.], 76).

References: Seven Gables, *First Books* 197; Seven Gables, *More First Books* 181

Provenance: Leon Ferarn, with Millay's inscription to him and his signature on verso of upper free endpaper.

Have these bound
 And send one to our
 Cousin Mesh & give the
 other to the girl you
 like best — Always
 keep a couple of them
 yourself — no telling
 what will happen &
 you know you are to
 collect and edit my
 Poems and preserve
 my fame; if I don't
 live to do it —
 CH.

2178

- 2178 **Miller, Joaquin**
 Specimens. [Portland, Oregon: George H. Himes, April 1868]

Small 8vo. Half-title; small hole in "Preface" not affecting text, slight spotting. Original plain lavender wrappers; faded to pinkish hues, edges chipped, spine worn.

FIRST EDITION. MILLER'S FIRST SEPARATE PUBLICATION, INSCRIBED on the front cover with instructions, most likely to his sister Ella: "Have these bound and send one to our cousin Mesh & give the other to the girl you like best.—Always keep a couple of them yourself—no telling what will happen & you know you are to collect and edit my Poems and preserve my fame; if I don't live to do it—CH." RARE: John Kohn's 1976 census of *Specimens* located only ten copies.

Reference: BAL 13746

Provenance: H. Bacon Collamore; sold, our New York rooms, 25 February 1976, lot 93.

□ 2179 **Mitchell, Isaac**

The Asylum; or Alonzo and Melissa. An American Tale, Founded on Fact. Poughkeepsie: Joseph Nelson, 1811

2 volumes. Frontispiece by Alexander Anderson, Aalv in volume 2 errata, final blank in volume 2, several leaves torn across with no loss of text, x3 in volume 2 with marginal loss affecting words along the edges, browning, marginal tears. Contemporary American bindings of sheep with black morocco labels, by Guy C. Marsh of New Haven with his label; some rubbing, no free endpapers. Half morocco slipcase.

FIRST EDITION IN BOOK FORM, having appeared serially in *The Political Barometer* of Poughkeepsie in 1804. "One of the most popular novels ever written in America" (Fullerton), *The Asylum* is an early gothic romance in the style of Anne Radcliffe, with ghostly noises, secret marriages, long-lost relatives, mistaken identities, and brigands. Throughout the novel, Mitchell intersperses his comments on American plants and birds, and on pages 180–83 he even includes instructions for harvesting maple sap. Mitchell's very interesting "Preface Comprising a Short Dissertation on the Novel" criticises contemporary fiction.

References: BAL 14020 (edition A); Fullerton 196; Losch 53; Wright 1:1886

Provenance: 1. Early pencilled note reading "Washington Library Association." 2. Frank J. Hogan, with his bookplate. 3. C. Waller Barrett, with his bookplate.

□ 2180 **Moore, Marianne**

Poems. London: The Egoist Press, 1921

8vo. Slight soiling of endpapers. Original rust and black patterned wrappers, printed paper label on front cover, stitched. Black cloth case.

FIRST EDITION. MOORE'S FIRST SEPARATE PUBLICATION.

References: Abbot A1; Seven Gables, *First Books* 204

□ 2181 **Morley, Christopher**

The Eighth Sin. Oxford: B. H. Blackwell, 1912

8vo. Original blue-gray wrappers; front cover carefully rehinged, some darkening. Half morocco slipcase; soiled.

FIRST EDITION. PRESENTATION COPY OF MORLEY'S FIRST SEPARATE PUBLICATION, INSCRIBED: "Winfield—from the Perpetrator Dec. 1912." SCARCE. This copy with the typographic error on page 40.7 uncorrected. "The Eighth Sin" refers to the quote from the *Letters of John Keats* that is on the title-page: "There is no greater sin after the Seven deadly than to flatter oneself into an idea of being a great Poet."

References: Lee 1; Seven Gables, *More First Books* 188 (this copy)

RACHEL DYER:

A NORTH AMERICAN STORY.

BY JOHN NEAL.

PORTLAND:

PUBLISHED BY SHIRLEY AND HYDE.

1828.

□ 2182 **Neal, John**

Rachel Dyer: A North American Story. Portland: Shirley and Hyde, 1828

12mo. Spotting, some leaves crudely opened. Original purple cloth-backed boards, printed orange paper labels; faded, rubbed.

FIRST EDITION. "An extraordinary powerful story of Salem witchcraft, and perhaps [Neal's] masterpiece" (Fullerton). Bemoaning the lack of "American Novels" with American topics, Neal, in the "Unpublished Preface," states that one of his goals in writing *Rachel Dyer* was to "show my countrymen that there are abundant and hidden sources of fertility in their own beautiful brave earth, waiting only to be broken up: where the ploughshare that is driven through them with a strong arm, will come out laden with rich mineral."

References: BAL 14863; Fullerton 204; Loshe 93; Scribner, *American Historical Novels* 17; Wright 1:1948

Provenance: According to a pencilled note, this was the gift of Mrs. Helen Neilson to the Atkinson Collection.

□ 2183 **Neal, John**

The Down-Easters, &c. &c. &c. New York: Harper & Brothers, 1833

2 volumes 12mo. Final blank in volume 1, N6 in volume 2 torn in margin, some leaves spotted. Original blue cloth, printed paper labels; some rubbing, new endpapers.

FIRST EDITION. A melodramatic gothic romance.

References: BAL 14880; Wright 1:1944

Provenance: Arthur Swann, with his bookplate; his sale, Parke-Bernet, 22 March 1960, lot 313.

□ 2184 [Nineteenth-Century Literature]

Hawthorne, Nathaniel. *The Dolliver Romance and Other Pieces.* Boston: James R. Osgood and Company, 1876 ☆ **[Neal, John].** *Battle of Niagara, A Poem . . . by Jehu O'Catara.* Baltimore: N. G. Maxwell, 1818 ☆ **Powell, Thomas.** *The Living Authors of America. First Series.* New York: Stringer and Townsend, 1850 ☆ **Burroughs, John.** *Wake-Robin.* New York: Hurd and Houghton and Cambridge: Riverside Press, 1871 ☆ **Howells, William Dean.** *The Rise of Silas Lapham.* Boston: Ticknor and Company, 1885 ☆ **Cable, George W.** *Old Creole Days.* New York: Charles Scribner's Sons, 1879

Together 6 volumes 8vo. Original bindings; various wear. In various slipcases.

FIRST EDITIONS. *Battle of Niagara*: second issue; *Silas Lapham*: first state; and *Old Creole Days*: second printing.

Reference: BAL 2135, 2330, 7640, 9619, 14853

Provenance: *The Dolliver Romance*: Annie True Davis, with her signature in ink on initial blank leaf. *Battle of Niagara*: James H. Baldwin, with his signature in ink on title-page and "To the Reader" page. *Wake-Robin*: J. B. Horne, with signature in pencil on free endpaper. *Silas Lapham*: E. Hubert Litchfield, with his bookplate. *Old Creole Days*: Florence Tilton, with her signature in pencil on initial blank leaf.

□ 2185 [Nineteenth- and Twentieth-Century Literature]

Lincoln, Joseph. *Cape Cod Ballads and Other Verses.* Trenton: Albert Brandt, 1902 ☆ **Lincoln, Joseph.** *Cap'n Eri, a Story of the Coast.* New York: A. S. Barnes, 1904 ☆ **Deland, Margaret.** *Old Chester Tales.* New York: Harper & Brothers, 1899 ☆ **Jewett, Sarah Orne.** *The Country of the Pointed Firs.* Boston and New York: Houghton Mifflin and Cambridge: The Riverside Press, 1896 ☆ **Stowe, Harriet Beecher.** *A Key to Uncle Tom's Cabin.* Boston: John P. Jewett and Cleveland: Jewett & Proctor, 1853 ☆ **Faulkner, William.** *The Marionettes. A Play in One Act.* [Charlottesville: Alderman Library, 1975], one of 26 lettered hors commerce copies in an edition of 126 ☆ **Crane, Stephen.** *The Red Badge of Courage.* New York: D. Appleton, 1895

Together 7 volumes 8vo and 4to. Original bindings, generally very nice copies.

FIRST EDITIONS.

□ 2186 **Norris, Frank**

Yvernelle. *A Legend of Feudal France.* Philadelphia: J. B. Lippincott, 1892

4to. Floral gilt-coated endpapers, title-page in red, blues, and gold, inserted uncolored and a few colored plates, illustrations. Original green cloth, top edge gilt; some rubbing and fading. Half green morocco slipcase; spine faded.

FIRST EDITION. SIGNED "Frank Norris Dec. 12/91" on the initial blank leaf. NORRIS'S FIRST BOOK, written while he was an undergraduate at the University of California.

Reference: BAL 15024

Provenance: Dr. Cosgrove, with a tipped in note from Newbegin's Book Shop telling of the provenance. Dr. Cosgrove was an intimate friend of Norris's.

□ 2187 **Norris, Frank**

McTeague. A Story of San Francisco. *New York: Doubleday & McClure, 1899*

8vo. 4-page review at back. Original red cloth; some light rubbing. Red cloth slipcase.

FIRST EDITION.

Provenance: Willard Griffiths, with his signature dated July 1913 on the upper free endpaper.

□ 2188 **O'Neill, Eugene**

Thirst and Other One Act Plays. *Boston: Gorham Press and Toronto: Copp Clark, [1914]*

8vo. Number "188" stamped on title-page in lower blank margin. Original half cloth, gray-brown boards.

FIRST EDITION. O'Neill's father financed the publication of this collection of five one-act plays, but it was not a successful venture since very few of the one thousand copies issued sold.

References: Atkinson A1; Sanborn and Clark 4

□ 2189 **Paulding, James Kirke**

The Diverting History of John Bull and Brother Jonathan. By Hector Bull-us. *New York; Inskeep & Bradford and Philadelphia: Bradford & Inskeep, 1812*

18mo. Spotting, blanks preceding title loose. Original blue printed boards, publisher's advertisement on rear cover; spine defective, joints cracked. Half blue morocco slipcase.

FIRST EDITION. ESPECIALLY RARE IN THE ORIGINAL BOARDS. In 1807–1808 Paulding collaborated with William and Washington Irving to produce *Salmagundi*, but "John Bull" was his first individual publication.

Provenance: 1. Theodore Huisdale, with his signature. Presented by Huisdale to 2. The Library of the Peithologian Society of Wesleyan University, with its bookplate.

Edashwood

WESTWARD HO!

A TALE.

BY THE AUTHOR OF "THE DUTCHMAN'S FIRESIDE,"

&c. &c. &c.

'Come all you likely lads that has a mind for to range,
Into some foreign country, your situation for to change;
In seeking some new pleasures we will altogether go,
And we'll settle on the banks of the pleasant Ohio.

Come all you girls from New England that are unmarried yet,
O come along with us, and young husbands you shall get;
For there's all kinds of game besides the buck and doe,
To hunt with dog and rifle all on the Ohio."

Ballad

IN TWO VOLUMES.

VOL. I.

NEW-YORK:

PRINTED AND PUBLISHED BY J. & J. HARPER.

NO. 82 CLIFF-STREET.

AND SOLD BY THE PRINCIPAL BOOKSELLERS THROUGHOUT
THE UNITED STATES.

1832.

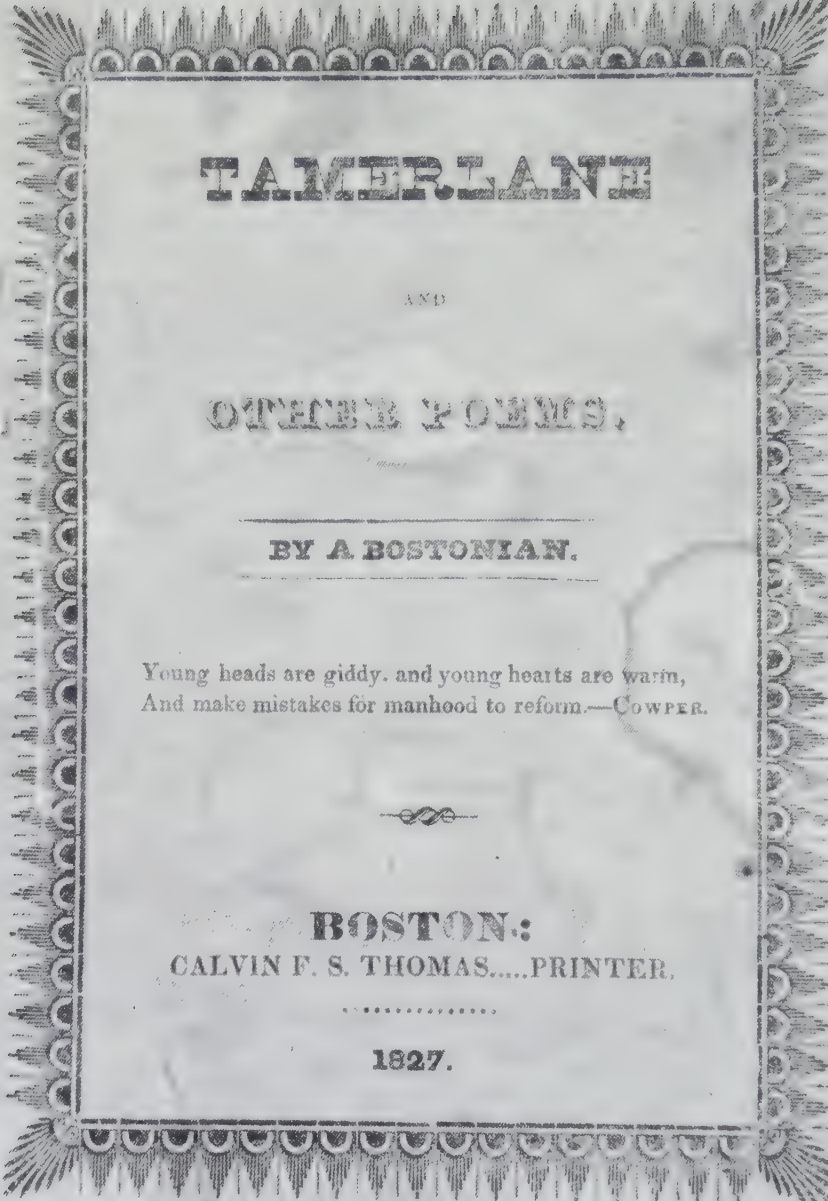
- 2190 **Paulding, James Kirke**
Westward Ho! A Tale. New York: J. & J. Harper, 1832

2 volumes 12mo. 8-page publisher's advertisement at back of volume 2; spotting, front free endpaper lacking in volume 1. Original green cloth, not uniform (*BAL* binding A), with "Library of Select Novels, No. XXVI"; print very faint, illegible in places, both volumes in contemporary bindings mistakenly stamped "vol. II," some staining and rubbing.

FIRST EDITION, FIRST PRINTING. With gathering 12 following that of 9 in volume 1, in binding A (see above), second volume in State B. "One of the best descriptions of frontier Kentucky in literature" (Scribner).

References: *BAL* 15715; Scribner, *American Historical Novels* 54; Wright 1:2024

Provenance: 1. E. Dashwood, with his signature. 2. Arthur Swann, with his bookplate; his sale, Parke-Bernet, 22 March 1960, lot 331.



TAMERLANE

AND

OTHER POEMS.

BY A BOSTONIAN.

Young heads are giddy, and young hearts are warin,
And make mistakes for manhood to reform.—COWPER.



BOSTON:
CALVIN F. S. THOMAS.....PRINTER.

1827.

Tamerlane, and Other Poems. By a Bostonian. *Boston: Calvin. F. S. Thomas, 1827*

12mo in 6s (6³/₈ x 4¹/₄ in.; 162 x 107 mm.). Pages iv [5]–40. Printed in black on machine-made wove paper with a fine orthogonal wire-mesh pattern, the sheets measuring approximately 3¹/₂–4 mils (0.09–0.1 mm.) thick; moderately foxed, a few slight stains, about six letters on page [5] over-inked in the press, a few random pencil-marks on pages 8–9 mostly erased. ORIGINAL PRINTED GRAYISH-BROWN WRAPPERS, with the title on the upper, and printer's advertisement on the lower cover, each within a typographic border, the edges trimmed smooth as issued; ENTIRELY UNSOPHISTICATED, with the original stitching intact (the quires first gathered loosely with thinner brown thread, then neatly oversewed in blank inner wrappers with thicker white thread, and the printed outer wrappers laid down overall), stained and frayed, the spine rather worn, the wrappers and leaves deliberately notched in the outer and lower margins. Fine dark-red morocco pull-off case gilt, by Rivière & Son.

FIRST EDITION OF THE AUTHOR'S FIRST BOOK, AND THE MOST CELEBRATED RARITY IN AMERICAN LITERATURE.

ONE OF ONLY TWELVE COPIES KNOWN, AND ONE OF ONLY TWO IN PRIVATE HANDS. THIS IS THE ONLY COPY LIKELY TO BE AVAILABLE FOR MANY YEARS.

The romance of Poe's *Tamerlane* is by now well known—how at eighteen, penniless, defeated at every turn, the aspiring young writer escaped his foster-family in Virginia and took ship for the literary mecca of America, at the same time taking his first real step towards his life's work; how within weeks he met an obscure commercial printer and persuaded him to print some juvenile poems in a crude little pamphlet; how the book was an instant failure, universally ignored, most copies destroyed or remaindered or simply lost, and its author reduced to joining the army just to eat; how not a single copy of the book was found for thirty years, and how, ever since, copies have generally come to light only once or twice in a generation.

Bradley Martin's copy of *Tamerlane* was first discovered in 1926 or 1927, in or near New York. It belongs to the group of copies (numbers 5–10 in our census) that surfaced in the wake of a popular article by Vincent Starrett, "Have You a *Tamerlane* in Your Attic?" published in 1925; and it is one of only three copies that have ever been found outside of New England.

This is also the only copy known that offers any hint about the publishing history of the book: For this copy was deliberately notched in the outer and lower margins at an early date, and very possibly this was done in order to mark the book as a remainder, not to be returned—in much the same way as Random House or Simon & Schuster today will stamp its logo on the tail-edges of remainder copies, to distinguish them from copies sold at full price.

continued

(The *Bibliography of American Literature*, volume 7 (1983), suggests that *Tamerlane* was "Printed on mixed wove papers, measuring *circa* 5/1000²/₃₀²/₃₀ thick and a trifle over 4/1000⁰⁰ thick." We understand that these observations and measurements were made from the present copy; but we cannot confirm them, or agree that they are significant. The quality and thickness of the paper does not seem to vary from one sheet to another any more than it does within a single sheet; and certainly the thickness varies by at least one mil from place to place on a single sheet.)

Collation: 1—2⁶ [3]⁶ [4]⁴, leaves 3/1 and 3" being singletons, leaf 2/1 signed 2 and 1/3 2/3 signed 1* 2*: 20 leaves.

Exhibited:

NEW HAVEN: YALE UNIVERSITY LIBRARY, "Quoth the Raven: An Exhibition . . . from the Collections of H. Bradley Martin and Colonel Richard Gimbel," 1959, no. 9. *Yale University Library Gazette* 33, 1958–1959, page 141.

NEW YORK: THE PIERPONT MORGAN LIBRARY, "Collectors' Choice: Books and Manuscripts Collected by Jacqueline and Henry Bradley Martin," 1987–1988.

References: BAL 16123; Cannon 183–86, his Census, no. 5; Heartman & Canny (1940) 13–16, their census, no. [6]; Heartman & Canny (1943) 13–18, their census, no. [7]; Heartman & Rede 7–9, their census, no. [9]; Mabbott (1941) xlii–xliv; NYPL/Gordon 473–74; M. C. Pollak, "Tamerlane" in N.J., *The Record* (Bergen, J.J.), 19 August 1988, B5; Randall *Poe* 28–29; Robertson (1921) 196–211 etc.; Robertson (1934) 1:35, 2:62–66; V. L. Smyers, "Poe's Tamerlane, 1827: A Preliminary Census," *AB Bookman's Weekly* 71 (16 January 1978) 307–12, no. 7; Sotheby's, *Fine Books and Manuscripts; Poe's Tamerlane*, New York, 7 June 1988, lot 213, our census, no. 7; Wolf & Fleming 271–72, 361, 381; Yale/Gimbel 9

Provenance: 1. Martha Ann Flint, an early owner known only from her signature on the upper wrapper verso. 2. Sigurd Neandross, of Ridgefield, New Jersey, in 1926 or 1927, possibly bought in New York. Formelry described as a "plasterer," Neandross was actually a sculptor, designer of exhibits for the American Museum of Natural History, and an early denizen of the artists' colony that thrived in Ridgefield—where he would have known Marcel Duchamp, Man Ray, and Emma Goldman. Neandross was a voracious bookman as well, making almost daily rounds of the New York bookshops, and leaving (it is said) some four tons of books at the time of his death; for a time too he had his own bookshop in Ridgefield. He sold his *Tamerlane* to: 3. A. S. W. Rosenbach, bookseller, of Philadelphia and New York, in February 1927, for \$15,000 (paid in four installments, beginning 11 February 1927). He sold it to: 4. Mrs. George Blumenthal, of Paris, about 1927, for \$28,500. With the onset of the Great Depression, the Blumenthals consigned Mrs. Blumenthal's Poe collection to: 5. A. S. W. Rosenbach, in April 1931. The *Tamerlane* was offered in his *Catalogue of an Exhibition of Two Hundred Famous First Editions* (1931, Arno no. 57), page 39, not sold. The Blumenthals grew impatient with Rosenbach's failure to sell the collection, withdrew it from Rosenbach, and sold it en bloc to: 6. Gabriel Wells, bookseller, of New York, in 1933, for \$50,000. Through Harry Levinson, then of the Chaucer Head Bookshop, New York, Mr. Martin bought Mrs. Blumenthal's Poe collection, including the *Tamerlane*, from Wells, about 1935–1940.

Census of Copies:

1. LONDON. British Library. Wrappers lost; rebound.
2. SAN MARINO, CALIFORNIA. Henry E. Huntington Library and Art Gallery. Wrappers; rebound.
3. AUSTIN, TEXAS. Harry Ransom Humanities Research Center, University of Texas, Wrappers.
4. LOS ANGELES. William Andrews Clark Memorial Library, University of California. Wrappers lots.
5. NEW YORK. Albert A. Berg Collection, New York Public Library. The Young—Berg copy. Wrappers.
6. BLOOMINGTON, INDIANA. Lilly Library, Indiana University. Wrappers.
7. NEW YORK. Estate of Henry Bradley Martin. The present copy.
8. *Lately* CHARLOTTESVILLE. Alderman Library, University of Virginia. Wrappers. Stolen about 1974, and now lost.
9. NEW YORK. Albert A. Berg Collection, New York Public Library. The Howe—Berg copy. Wrappers lost.
10. PHILADELPHIA. Poe Foundation, Free Library of Philadelphia. The lower wrapper lost, upper wrapper imperfect.
11. CHICAGO. Joseph Regenstein Library, University of Chicago. Wrappers.
12. NEW YORK. Private collection. Wrappers.

**AL AARAAF,
TAMERLANE.**

AND

MINOR POEMS.

BY EDGAR A. POE.

BALTIMORE:
HATCH & DUNNING.

1829.

□ 2192 **Poe, Edgar Allan**

Al Aaraaf, Tamerlane, and Minor Poems. Baltimore: Hatch & Dunning, 1829

8vo. The title-page slightly discolored, scattered slight smudges. ORIGINAL QUARTER YELLOW CLOTH, SPRINKLED BOARDS, endpapers, lower flyleaf; slightly soiled, extremities a little rubbed, the endpapers and flyleaf browned. Fine red levant pull-off case gilt.

FIRST EDITION OF THE AUTHOR'S FIRST PUBLISHED BOOK. ONE OF ONLY ABOUT TWENTY COPIES KNOWN, AND ONE OF VERY FEW PRESERVED IN ITS ORIGINAL BINDING.

"Poe's first book, the anonymous *Tamerlane*, printed at Boston in 1827, fell flat, attracting so little attention that the author said (perhaps euphemistically) that it had been suppressed. But during his enlistment in the U.S. Army under the alias of Edgar A. Perry, the poet did not abandon poetry. Revised versions of the two minor poems from *Tamerlane* appeared over his brother's initials in the Baltimore *North American* in 1827 . . . Evidence of his continual revision of his old work is contained in the Wilmer MSS. in the Pierpont Morgan Library, which include revised versions of *Tamerlane* and other minor poems that surely antedate 1829. And he was at work on a new narrative poem, too.

"The death of his foster-mother and a partial reconciliation with the dour John Allan brought about his release from the army; and in the spring of 1829 he was in Baltimore, intent on gaining admission to West Point, and finding a publisher for his verses" (Mabbott).

"Carey, Lea and Carey of Philadelphia, whom he first approached, insisted on a \$100 guarantee, which Poe's foster father refused to underwrite, but Hatch & Dunning of Baltimore accepted the job and *Al Aaraaf* was printed in 1829, probably in December. The appearance of a few favorable reviews did little to sell the book but greatly encouraged the young poet" (Yale/Gimbel).

References: BAL 12124; Heartman & Canny 22-26; Mabbott (1933) [v-x]; Robertson (1934) 1:37-38, 2:73-80; Yale/Gimbel 12 (this copy?). *Facsimile:* Poe *Al Aaraaf* (1933), with a bibliographical note by T. O. Mabbott

□ 2193 **Poe, Edgar Allan**
Poems. Second edition. *New York: Elan Bliss, 1831*

12mo. Half-title. Contemporary half black calf gilt, marbled boards and endpapers, sprinkled edges, the original yellow coated upper free endpaper preserved (much browned, the inscription illegible), bound for Neal with his name in gilt at the tail of the spine. Red morocco pull-off case.

Bound with: Dana's *Poems* 1827 (BAL 4422) and Simms's *Vision of Cortes* 1829 (BAL 18040).

FIRST EDITION OF POE'S THIRD BOOK. This edition occurs in two states of unknown sequence; this is the state with the words *The End* at the end.

THE CELEBRATED PRESENTATION COPY INSCRIBED BY POE TO THE MAN WHO HAD GIVEN HIM "THE VERY FIRST WORDS OF ENCOURAGEMENT I EVER REMEMBER TO HAVE HEARD":

Mr. John Neal
with the author's
best wishes.

John Neal was an energetic and influential author and editor and critic, living at Portland, Maine. In 1828 and 1829, Neal edited and published the monthly *Yankee, and Boston Literary Gazette*, having worked some years before in Baltimore and being known to Poe's friends and family there. And so Poe wrote to Neal from Baltimore, probably in August 1829, offering his poem "Fairyland"; and Neal responded in print: "If E. A. P. of Baltimore . . . would but do himself justice, [he] might make a beautiful and perhaps a magnificent poem. There is a good deal here to justify such a hope."

Poe must have been starving for such words, and promptly wrote back to Neal about his new book: "I am young—not yet twenty—*am* a poet—if deep worship of all beauty can make me *one* . . . I am about to publish a volume of 'Poems'—the greater part written before I was fifteen"; and with this Poe enclosed some manuscript verses from *Al Aaraaf, Tamerlane, and Minor Poems*, which by this time was probably already in the press. And again, surely to Poe's delight, Neal published some extracts from Poe's letter and selections from "Al Aaraaf" and "Tamerlane" in December, as the "manuscript-works of a young author, about to be published in Baltimore."

This copy of the *Poems* is accompanied by a wonderfully apposite autograph letter signed by John Neal, Portland, 20 August 1867, to John W. Montclair(?), recalling Neal's own early championship of Poe: Montclair's verses remind Neal

of Poes first achievements in poetry, when I
stood alone, in my opinions, & I wrote him
accordingly. . . . Your lines headed "Gray,"
are really very like Poe, without being an im-
itation, or poe-poe-ish, like most of the
resemblances we see. I foretold his destiny,
as I do yours.

The 1831 volume of *Poems* was essentially a new collection, containing important unpublished poems—including the first printings of “To Helen,” “Israfel,” “The Doomed City,” “Irene,” and “Lenore”—and reprinting “Al Aaraaf,” “Tamerlane,” and some minor poems. Poe himself, however, called this book a second edition evidently because he considered it a revision of *Al Aaraaf, Tamerlane, and Minor Poems* (1829), and because he considered *Tamerlane, and Other Poems* to have been printed but not published. The *Poems* contains the first printing of Poe’s famous verses “To Helen,” with the first version of his famous lyric

Helen, thy beauty is to me
Like those Nicean barks of yore,
That gently, o’er a perfumed sea,
The weary way-worn wanderer bore
To his own native shore.

Exhibited:

NEW HAVEN: YALE UNIVERSITY LIBRARY, “‘Quoth the Raven’: An Exhibition . . . from the Collections of H. Bradley Martin and Colonel Richard Gimbel,” 1959, no. 16. *Yale University Library Gazette* 33, 1958–1959, page 144.

References: BAL 16125, state A; Heartman & Canny (1943) 32–36; NYPL/Gordan 475–76; Poe *Letters* (1948) 21; Robertson (1934) 1:39–40, 2:81–105; Thomas & Jackson 116

Provenance: 1. John Neal (1793–1876), of Portland, Maine, presented to him and inscribed by Poe as above, on the upper free endpaper; bound for Neal with Simms’s *Vision of Cortes* also inscribed to Neal. 2. Richard Henry Stoddard (1825–1903) of New York, the famous American editor and critic, with his autograph manuscript receipt signed, laid in, recording the sale of “two volumes of Edgar A Poe (*ie*, *Poems*, Baltimore 1829 and *Poems*, New York 1831),” through a Mr. Coombes, to: 3. R. W. Greder(?), on 29 September 1880, for \$50. Sold to: 4. Frederick Locker-Lampson (1821–1895), the English poet, with his bookplate; his *Catalogue* (1886) 189. Locker’s famous Rowfant Library was sold en bloc to: 5. Elihu Dwight Church (1835–1908), of New York, in 1905; but he retained only a small portion of it, selling the balance through Dodd, Mead & Co., booksellers, of New York. 5. Stephen H. Wakeman (1859–1924), of New York, with his engraved ticket and with his manuscript notes laid in; his sale, our New York rooms (AAA), 28–29 April 1924, lot 935, \$500. 6. Mrs. George Blumenthal, of Paris. The Blumenthals consigned the Poe collection to A. S. W. Rosenbach in April 1931; but afterwards withdrew it and sold it en bloc to: 7. Gabriel Wells, bookseller, of New York, in 1933, for \$50,000. Through Harry Levinson, then of the Chaucer Head Bookshop, New York, Mr. Martin bought Mrs. Blumenthal’s Poe collection, including the 1831 *Poems*, from Wells, about 1935–1940.

□ 2194 [Poe, Edgar Allan]

The Southern Literary Messenger. *Richmond: T. W. White, 1834-1836*

2 volumes 4to. One gathering loose in volume 1, occasional discoloration, few minor repairs. Full and half morocco (not uniform); worn, binding of volume 1 partially detached but intact. Red morocco solander cases.

The first two volumes of *The Southern Literary Messenger*, with POE'S LIGHT REVISIONS in pencil of seven of his tales in volume 1. This is the celebrated set of the *Messenger* which belonged to Richmond book collector and writer William Duane, Jr. The poet Henry Hirt borrowed volume 1 from Duane for Poe in 1844. Poe went to New York in April 1844 and asked his mother-in-law, Maria Clemm, to return the volume to Duane. Instead, Mrs. Clemm sold the volume to a Philadelphia bookseller, thus causing Duane's lifelong dislike of Poe. More than thirty years after the unfortunate incident of the unreturned *Messenger*, Duane, writing under the anagrammatical pseudonym "UNDEA" in *Notes and Queries*, termed Poe "a most unprincipled man" and stated that Francis Harold Duffee had "proved" that Poe had plagiarized Georgiana Sherburne's tale "Imogene; or, The Pirate's Treasure" for his tale "The Gold-Bug."

Poe, who served first as an assistant and then as editor of the *Messenger* from 1834 to 1837, contributed numerous tales, poems, book reviews and other articles to this periodical. The tales which he revised in volume 1 are "Berenice," "Hans Phaall," "The Visionary," "Bon-Bon," "Loss of Breath," "King Pest," and "Shadow." There are also a few minor revisions in volume 2 in an unidentified hand.

Reference: Bandy, "Poe, Duane, and Duffee," *The University of Mississippi Studies in English*, number 3, (1982), 81-95

□ 2195 **Poe, Edgar Allan**

The Narrative of Arthur Gordon Pym, of Nantucket. *New York: Harper & Brothers, 1838*

12mo. Publisher's advertisements at beginning (2 pages) and end (14 pages); somewhat foxed. ORIGINAL BLUE PEBBLE-GRAIN CLOTH, PRINTED SPINE LABEL, two flyleaves; the spine and joints a little worn and skillfully restored. Quarter blue morocco slipcase.

FIRST EDITION OF POE'S FIRST BOOK OF PROSE, AND HIS ONLY BOOK-LENGTH WORK OF FICTION.

References: BAL 16128; Heartman & Canny (1943) 38-40; NYPL/Gordan 477; Robertson (1934) 1:41, 2:170-76; Yale/Gimbel 30 (this copy?)

Provenance: 1. Augustine Theil, of New York, an attorney, with his inscriptions on the free endpapers. 2. Carroll Atwood Wilson (1886-1947), of Boston; his catalogue of *Thirteen Author Collections* (1950) 1:321, sold by the Scribner Book Store.

□ 2196 **Poe, Edgar Allan**

The Narrative of Arthur Gordon Pym, of Nantucket, North America. *London: Wiley and Putnam, 1838*

Large 12mo. Half-title. ORIGINAL HORIZONTAL-RIBGRAIN CLOTH stamped in blind and lettered in gilt; extremities a little rubbed, the spine worn at the ends and neatly restored at the top. Quarter brown morocco slipcase.

FIRST ENGLISH EDITION, AND THE FIRST OF POE'S BOOKS TO BE PRINTED IN ENGLAND. This was also the first of Poe's books to reach a second edition; for although *Pym* was never very popular in America, the English version was popular enough to be abridged and pirated in 1841.

The text of this edition varies substantially from the American version published three or four months earlier. "In the English edition the final paragraph of the story, the climax as found in the American edition, is missing—the description of the mysterious figure that awaited Pym in the Antarctic: 'But there arose in our pathway a shrouded human figure, very far larger in its proportions than any dweller among men. And the hue of the skin of the figure was of the perfect whiteness of the snow.' " This, it seems, had simply stretched the credulity of readers too far; and so the English version omitted the passage entirely, moving Pym's death up by one day, and explaining in a seven-line note added to the preface that "the narrative consequently breaks off abruptly in its most important part."

References: BAL 16201; Heartman & Canny 39-40; NYPL/Gordan 478; Yale/Gimbel 31 (this copy?)

Provenance: Carroll Atwood Wilson (1886-1947), of Boston, with his bookplate; his catalogue of *Thirteen Author Collections* (1950) 1:322, sold by the Scribner Book Store.

□ 2197 **Poe, Edgar Allan**

The Conchologist's First Book. *Philadelphia: Haswell, Barrington, and Haswell, for the author, 1839*

12mo. 12 handcolored lithographed plates; scattered foxing and offsetting as usual, a few minor stains. Original quarter black roan, lithographed pink boards, flyleaves; rubbed, a corner off the lower free endpaper. Quarter black morocco slipcase.

FIRST EDITION, BEST ISSUE (with handcolored plates), with plate 3 in the state (of unknown priority) reading *Parts of Shells*.

"By September 1838, Poe had conceded defeat in his attempt to make a place for himself in New York and had settled in Philadelphia. Philadelphia was still a center of literary activity, and . . . [the] city was his home for nearly six years.

"Poe did not find it easy at first to obtain an editorial position and hence undertook the hack work of preparing a textbook . . . In 1839 Harper's had brought out and copyrighted *A Manual of Conchology* by Professor Thomas Wyatt of Philadelphia. When the author wanted to issue a cheaper edition, the publisher refused because of the original cost of production. To circumvent Harper's copyright, Poe was hired to prepare a new text, which was to carry his name. With technical assistance from Wyatt and Mr. Isaac Lea, a malacologist and son-in-law of Carea the publisher, he was to paraphrase the original *Manual* and to make additions to the text. It was these additions that later got him into a row" over a charge of plagiarism (NYPL/Gordan).

References: BAL 16131, state A of plate 3; Heartman & Canny (1943) 41-44; NYPL/Gordon 478; Yale/Gimbel 36-37 (this copy?)

□ 2198 **Poe, Edgar Allan**

The Conchologist's First Book. *Philadelphia: Haswell, Barrington, and Haswell, for the author, 1839*

12mo. 12 handcolored lithographed plates; scattered foxing and offsetting as usual. Original quarter black roan, lithographed pink boards, flyleaves; rubbed and discolored, the spine worn, hinges tender.

FIRST EDITION, BEST ISSUE (with handcolored plates), with plate 3 in the state (of unknown priority) reading *Parts of Shells*. Another copy.

□ 2199 **Poe, Edgar Allan**

The Conchologist's First Book. *Philadelphia: Haswell, Barrington, and Haswell, for the author, 1839*

12mo. 12 uncolored lithographed plates; scattered foxing and offsetting as usual. Original quarter brown roan, lithographed yellow boards, flyleaves; worn and broken, the upper free endpaper lost.

FIRST EDITION, ordinary issue (with uncolored plates), with plate 3 in the state (of unknown priority) reading *Parts of Shells*.

THE CELEBRATED FRANK HOGAN COPY, WITH MANUSCRIPT REVISIONS ATTRIBUTED TO POE. Whether some or all of these were indeed written by Poe is doubtful.

References: Heartman & Canny (1943) 43; Randall 199

Provenance: 1. Max Hartzof (1875-1942), bookseller, of New York; found in his shop by Jacob Blanck, and sold by David Randall to: 2. Frank J. Hogan (1877-1944), of Washington, D.C.; his sale, our New York rooms (PB), part 1, 23-24 January 1945, lot 572, \$2,800.

□ 2200 **Poe, Edgar Allan**

The Conchologist's First Book. Second edition. *Philadelphia: Haswell, Barrington, and Haswell, for the author, 1840*

12mo. 12 uncolored lithographed plates; scattered light spotting, copious early marginalia in pencil. Original quarter reddish-brown roan gilt, printed green boards; rubbed, spine chipped.

Second edition, containing a brief preface by Poe, initialled in type *E. A. P.*; the heading on the third plate now reads *Part of Shells*. This was the last edition to bear Poe's name on the title-page.

"Ironically enough, this not altogether honest piece of hack-work was the only American publication of Poe's to go into more than one edition during his lifetime. The second edition appeared in 1840 and a third in 1845. And in the third edition Poe's name was omitted from the cover and title page, though his initials were kept at the end of the 'Preface.' " (NYPL/Gordan).

References: BAL 16132; Heartman & Canny (1943) 44; NYPL/Gordan 478-79; Yale/Gimbel 38 (this copy?)

Provenance: Dr. Avery J. Skilton, an early owner, with his ticket.

□ 2201 **Poe, Edgar Allan**

Tales of the Grotesque and Arabesque. *Philadelphia: Lea and Blanchard, 1840*

2 volumes 12mo. Publisher's 4-page advertisement for the *Tales* in volume 2, at the beginning. Occasional slight foxing. ORIGINAL PURPLE CLOTH, PRINTED LABELS; slightly loose. Fine brown morocco pull-off case, by Stikeman.

FIRST EDITION. One of 750 sets. This set shows an intermediate state of quire 20 in volume 2, with the correct pagination on page 213, and with the displaced *i* and hyphen on page 219.

A SUPERLATIVE SET, IN THE ORIGINAL BINDING, OF ONE OF POE'S GREATEST BOOKS, containing two of his best tales—"The Fall of the House of Usher" and "MS. Found in a Bottle."

References: BAL 16133; Heartman & Canny 49–54; NYPL/Gordan 479; Robertson 46–49; Yale/Gimbel 39

Provenance: 1. Elizabeth P. Graham, with her signature on the upper flyleaves. 2. Sara Norton, with her signature on the upper pastedowns. 3. Edward Hubert Litchfield, with his bookplates; his sale, our New York rooms (PB), 1951, lot 744.

□ 2202 **Poe, Edgar Allan**

Tales of the Grotesque and Arabesque. *Philadelphia: Lea and Blanchard, 1840*

Volume 1 (only, of 2 volumes) 12mo. The first quire cancelled and replaced by a manuscript title mounted on the upper flyleaf, and contents-list mounted verso; lightly foxed. ORIGINAL PURPLE CLOTH, PRINTED LABEL; the lower free endpaper lost. Dark-blue morocco pull-off case.

FIRST EDITION. One of 750 copies.

THIS WAS EDGAR ALLAN POE'S OWN COPY, FULL OF NUMEROUS AND EXTENSIVE AUTOGRAPH MANUSCRIPT CORRECTIONS AND EMENDATIONS INTENDED FOR A NEW COLLECTION OF HIS TALES, TO BE CALLED "PHANTASY-PIECES," THAT WAS NEVER PUBLISHED.

Facsimile: Fifty copies of an excellent facsimile edition were printed for George Blumenthal at Paris(?) in 1928(?)

Provenance: 1. Edgar Allan Poe, as above. 2. Stephen H. Wakeman (1859–1924), of New York; his sale, our New York rooms (AAA), 28–29 April 1924, lot 941, \$3,400. 3. Mrs. George Blumenthal, of Paris, about 1927, for \$28,500. With the onset of the Great Depression, the Blumenthals consigned Mrs. Blumenthal's Poe collection to: 4. A. S. W. Rosenbach, in April 1931. The Blumenthals grew impatient with Rosenbach's failure to sell the collection, withdrew it from Rosenbach, and sold it en bloc to: 5. Gabriel Wells, bookseller, of New York, in 1933, for \$50,000. Through Harry Levinson, then of the Chaucer Head Bookshop, New York, Mr. Martin bought Mrs. Blumenthal's Poe Collection, including the annotated *Tales*, from Wells, about 1935–1948.

□ 2203 **Poe, Edgar Allan**

Tales of the Grotesque and Arabesque. *Philadelphia: Lea and Blanchard, 1840*

Volume 2 (only, of 2 volumes) 12mo. Publisher's 4-page advertisement for the *Tales* at end; slightly foxed. Fine contemporary dark-red morocco gilt extra, turn-ins gilt, all edges gilt, yellow coated endpapers, six flyleaves; extremities rubbed, flyleaves discolored. Black morocco pull-off case.

FIRST EDITION. One of 750 copies. This copy shows a later state of quire 20, with the incorrect pagination of 231 on page 213, and with the displaced *i* and hyphen on page 219.

References: BAL 16133

□ 2204 **Poe, Edgar Allan**

The Prose Romances. Uniform serial edition. No. 1; containing, The Murders in the Rue Morgue, and The Man That Was Used Up. *Philadelphia: William H. Graham, 1843*

8vo (8⅞ x 5¾ in.; 226 x 144 mm.). Somewhat foxed and stained, chiefly in the margins, corners bumped, the first page slightly abraded costing five letters in the last line. Crude old quarter morocco, marbled wrappers; without the original printed wrappers. Blue calf slipcase.

THE FIRST SEPARATE EDITION OF "THE MURDERS IN THE RUE MORGUE," AND THE FIRST EDITION OF THE FIRST DETECTIVE STORY. THIS IS "THE MOST VALUABLE VOLUME OF AMERICAN FICTION" (Lilly).

"Unsuccessful in his attempts to interest publishers in a collection of his tales, Poe hit upon the idea of publishing a story or two at a time in pamphlet form as a 'Uniform Serial Edition. Each number complete in itself. Price 12½ cents.' For the first and only number he revised 'The Murders in the Rue Morgue,' which had appeared in *Graham's Magazine* for April, 1841, and 'The Man That Was Used Up,' which had appeared in the *Gentleman's Magazine* for August, 1839. The pamphlet was probably issued in July, 1843" (NYPL/Gordan).

ONE OF ONLY FOURTEEN COPIES KNOWN, AND ONE OF ONLY FOUR IN PRIVATE HANDS. Only three copies have survived in the original printed wrappers, with two others having the upper wrappers only; all five of these copies are now owned by institutional libraries.

References: BAL 16138; Cannon 182–83; Heartman & Canny (1940) 55–57; Heartman & Canny (1943) 77–79; Heartman & Rede 31–32; Lilly The First Hundred Years of Detective Fiction (1973); Mundell Poe's 1843 The Murders in the Rue Morgue: A Census (1974), no. [11]; NYPL/Gordan 481–82; Randall 191–92; Randall Poe 15, 36; Robertson (1934) 1:50, 2:211–12; Yale/Gimbel 48. Facsimile: Poe, Prose Romances (1968), with an introduction by G. E. Hatvany and a bibliographical note by T. O. Mabbott

continued

Provenance: 1. Aylsworth Brown, of Providence, Rhode Island, by descent from his grandfather. Sold to: 2. Scribner Book Store, of New York, in January 1952 (paid 5 February 1952), for \$3,500, plus a 10% commission paid to Dauber & Pine, booksellers, of New York. Sold to Mr. Martin in February 1952.

Census of Copies:

1. SAN MARINO, CALIFORNIA. Henry E. Huntington Library and Art Gallery. Wrappers.
2. NEW YORK. Pierpont Morgan Library. Upper wrapper only.
3. NEW YORK. Albert A. Berg Collection, New York Public Library. Wrappers.
4. WASHINGTON. Library of Congress. Inscribed. Upper wrapper only.
5. NEW HAVEN. Yale University. Wrappers in facsimile.
6. CHICAGO. University of Chicago. Wrappers; rebound.
7. BLOOMINGTON, INDIANA. Lilly Library, Indiana University. Wrappers lost.
8. CHARLOTTESVILLE. University of Virginia. Wrappers lost; bound in a sammelband.
9. AUSTIN, TEXAS. University of Texas. Wrappers in facsimile.
10. NEW YORK. Estate of H. Bradley Martin. The present copy.
11. PHILADELPHIA. Free Library of Philadelphia. Wrappers lost.
12. LOS ANGELES. William Self. Wrappers in facsimile.
13. Private collection. Wrappers lost; in a sammelband.
14. Private collection? *Formerly* the Stockhausen copy, sold to John F. Fleming, Inc., in 1974. Wrappers in facsimile.

□ 2205 [Poe, Edgar Allan]

The Gift. *Philadelphia: Carey and Hart, 1845 [i.e., 1844]*

8vo. Original red morocco gilt extra, all edges gilt; a little soiled, extremities slightly rubbed.

THE FIRST PRINTING OF "THE PURLOINED LETTER," PERHAPS THE GREATEST OF POE'S DETECTIVE STORIES, and the one that introduces for the first time "the character of the amateur detective who triumphs over the blundering police" (Grolier, *American* 55n).

References: BAL 4024; 16143; Heartman & Canny (1943) 88-89

□ 2206 [Poe, Edgar Allan]
The Broadway Journal. *New York, 1845-46*

Volume 1 number 1 to volume 2 number 26 bound together 4to. Scattered dampstaining and foxing. Half calf; worn, rebacked. Morocco folding-case.

JOHN BISCO'S COPY OF *THE BROADWAY JOURNAL*, WITH A POE ALS TO HIM, 4 AUTOGRAPH RECEIPTS BY POE, AND RELATED AUTOGRAPH MATERIAL.

The fourth and final periodical Poe edited, the weekly *Broadway Journal*, ran from 4 January 1845 through 3 January 1846. Its publisher was John Bisco and its original editor was Charles F. Briggs. Poe contributed to early issues, and became co-editor in February 1845, sole editor in July 1845, and sole editor and proprietor in October 1845. Poe provided reviews, essays, editorial comment, and revised versions of numerous of his tales and poems. Several of the most notable features of the *Broadway Journal* include Poe's replies to "Outis," Longfellow's defender; Poe's account of his Boston Lyceum reading; and his literary courtship with poetess Frances Sargent Osgood.

John Bisco's copy of the magazine is distinguished by the accompanying documents mounted on the endpapers and flyleaves, including FOUR RECEIPTS, SIGNED BY POE, acknowledging money received from Bisco for writing for the *Broadway Journal* and the *Southern Literary Messenger*, as well as several letters to Bisco from subscriber S. Elliot Cabot, printer J.R. Winsor, *Evening Mirror* editor N.P. Willis, and *Messenger* editor B.B. Minor. The Minor letter requests that Bisco not pay Poe on behalf of the *Messenger* for *Messenger* contribution without Minor's directive.

continued

The most important document accompanying this copy of the *Broadway Journal* is POE'S LETTER TO BISCO, dated 17 July 1846. At this time, Poe, Virginia, and Mrs. Clemm were living in a cottage in Fordham. Poe's distance from New York City did not, however, distance him from the controversy surrounding his *Godey's Lady's Book* series, "The Literati of New York City." Poe's mocking sketch of Thomas Dunn English in the third installment of the series elicited a particularly strong response from English, who published in the *Evening Mirror* (no longer edited by Willis) a "Reply" charging Poe with a variety of objectionable behavior, including obtaining money from him under false pretenses and forgery. Poe denied these charges in his "Reply" and threatened a lawsuit, which English professed to welcome. Poe's letter to Bisco seeks the former *Broadway Journal* publisher's assistance with regard to Poe's legal action: "You will confer a *very* great favor on me by stepping in, when you have leisure, at the office of E.L. Fancher, Attorney-at-Law, 33 John St. Please mention to him that I requested you call in relation to Mr. English. He will also show you my Reply to some attacks lately made upon me by this gentleman. Cordially yours, Poe."

Sidney Moss suggests that Enoch Lewis Fancher had been retained by Poe "most likely through Mrs. Clemm's agency." The suit was to be brought against Hiram Fuller and Augustus W. Clason, Jr. editor and proprietor of the *Evening Mirror*. Bisco's testimony would likely have been germane to the suit as Poe had asked to borrow \$30 from English to help him buy out Bisco's interest in the *Broadway Journal*, and English had paid the money to Bisco personally. Poe's suit against Fuller and Clason commenced on 23 July 1846; on 17 February 1847, a New York Superior Court jury rendered a verdict of "guilty" against Fuller and Clason. The damage awarded Poe totaled \$225.06. There is no record of Bisco's having met with Fancher or having been involved in the trial.

Provenance: Sold at Parke-Bernet, 16 January 1941, lot 321.

□ 2207 **Poe, Edgar Allan**

The Raven, and Other Poems. *New York: Wiley and Putnam, 1845*

8vo. Half-title, publisher's advertisements (4, 8 pages) at end. ORIGINAL PRINTED WRAPPERS; the upper joint neatly split for about one inch at the tail and skillfully restored. Black morocco pull-off case.

FIRST EDITION, FIRST ISSUE (in wrappers, with the New York imprint and without the *Tales*), of "THE MOST IMPORTANT VOLUME OF POETRY THAT HAD BEEN ISSUED UP UNTIL THAT TIME IN AMERICA" (Allen). This is an exceptionally fine copy of one of the greatest American books of its age, and one of the most difficult to find in fine condition in the original wrappers.

The title-poem, "The Raven," was first printed in the *American Review* in January 1845; it "made Poe's name known both in America and England, and brought him an immortality that by no other means could he have attained . . . [and it] gave him fame as a poet such as no other American has received" (Robertson 2:224-25).

Exhibited:

NEW YORK: THE GROLIER CLUB, "One Hundred Influential American Books," 1946, no. 56.

NEW HAVEN: YALE UNIVERSITY LIBRARY, "'Quoth the Raven': An Exhibition . . . from the Collections of H. Bradley Martin and Colonel Richard Gimbel," 1959, nos. 63-64. *Yale University Library Gazette* 33, 1958-1959, pages 162-63.

References: Allen *Israfel* 667; *BAL* 16147; *Grolier American* 56 (this copy, illustrated); Heartman & Canny (1943) 97-108 issue *b*; Johnson *High Spots* 62; NYPL/Gordan 485-86; Robertson (1921) 332-34; Robertson (1934) 1:53-54

Provenance: Rev. Walters, of York, Pa., according to the Seven Gables Bookshop.

WILEY AND PUTNAM'S
LIBRARY OF
AMERICAN BOOKS.

THE RAVEN AND OTHER POEMS.

□ 2208 **Poe, Edgar Allan**

The Raven, and Other Poems. *New York: Wiley and Putnam, 1845 [i.e., 1846]*

Together 2 volumes 8vo, bound together AS ISSUED. Half-titles, publisher's advertisements (4 pages) at end. Fine half blue levant, marbled boards, marbled endpapers, top edges gilt, by Francis Bedford of London. Brown morocco folding-case gilt (broken).

FIRST EDITION, third (second American) issue (bound with Poe's *Tales*, here in its third printing).

THE CELEBRATED PRESENTATION COPY INSCRIBED BY POE TO HIS ONE-TIME FIANCEE SARAH HELEN WHITMAN on the upper flyleaf:

To Mrs Sarah Helen Whitman—from the
most devoted of her friends.
Edgar A Poe.

The poem on page 91, "To Helen," is annotated in pencil *Stannard* beside the title, and a leaf initialled in pencil *E A P* is bound in at the end; these were formerly believed to be in Poe's hand. A mourning-card of *Edgar A. Poe* is laid in, mounted on a larger card which is inscribed verso: *This card was left in my letter box [?] a few days before the death of . . . child of genius . . .*

Exhibited:

NEW YORK: THE GROLIER CLUB, "One Hundred Influential American Books," 1946, no. 56.

References: BAL 16147 reissue B; Grolier *American* 56 (this copy); Heartman and Canny (1943) 97-108 issue

Provenance: 1. Sarah Helen Whitman, presented by the author and inscribed to her as above. Given or sold to: 2. Caleb Fiske Harris (1818-1881), of Providence, R.I., on 21 October 1874, with Whitman's inscription beneath Poe's, and her autograph letter signed to Harris bound in, with Harris's bookplate. 3. Thomas Jefferson McKee (1840-1899), of New York; his sale, our New York rooms (Anderson), part 1, 22-23 November 1900, lot 602, \$610. 4. Stephen H. Wakeman (1859-1924), of New York; his sale, our New York rooms (AAA), 28-29 April 1924, lot 948, \$2,600.

See illustration on following page

To Mrs Sarah Helen Whitman — from the
most devoted of her friends.

Edgar A. Poe.

Sarah Helen Whitman

To C. Fiske Harris.

Oct-21. 1872

□ 2209 **Poe, Edgar Allan**

The Raven, and Other Poems. London: Wiley and Putnam, 1846

8vo. Half-title, publisher's advertisements (4, 8 pages) at end. Original green rib-grain cloth stamped in blind and lettered in gilt; the spine chipped and somewhat browned.

FIRST EDITION, ENGLISH ISSUE, with the cancel title-leaf.

References: BAL 16147 reissue A; Heartman and Canny (1943) 103

□ 2210 **Poe, Edgar Allan**

Tales. New York: Wiley and Putnam, 1845

8vo. Initial blank, half-title, publisher's advertisement ([4], [4], xii pages) at end. ORIGINAL PRINTED WRAPPERS; broken, slightly stained, the upper cover split near the spine. Green morocco pull-off case.

FIRST EDITION, FIRST PRINTING, with Ludwig's imprint on the copyright page, FIRST ISSUE, with the New York imprint.

"HERE . . . BEGINS THE DETECTIVE STORY, with 'The Murders in the Rue Morgue,' 'Mystery of Marie Roget,' and, *primus inter pares*, the character of the amateur detective who triumphs over the blundering police, in 'The Purloined Letter.' The earlier *Tales of the Grotesque and Arabesque* . . . contains a larger number of the Poe tales of horror, which are still the artistic standard for that school, but this volume adds 'The Fall of the House of Usher,' 'The Descent into the Maelstrom' and 'The Gold Bug.' " (*Grolier American*).

THIS IS ONE OF ONLY FIVE COPIES KNOWN IN THE ORIGINAL WRAPPERS, AND THE ONLY ONE IN PRIVATE HANDS.

References: BAL 16146; Grolier American 55; Heartman & Canny (1943) 90-97; NYPL/Gordan 485; Queen's Quorum; Yale/Gimbel 61

Provenance: Edward Hubert Litchfield, with his bookplate in the chemise; his sale, our New York rooms (PB), 1951, lot 745.

□ 2211 **Poe, Edgar Allan**

Mesmerism "in articulo mortis." London: Short & Co., 1846

8vo. Sewed as issued; a few trifling marginal stains. Red buckram folding-case.

FIRST SEPARATE EDITION of Poe's "incomparably revolting tale of the too-long-delayed death of M. Valdemar." An early, weak attempt at this subject had appeared under the title "Mesmeric Revelation" in Poe's *Tales* published in June of 1845; but that was "milk and water" compared to the tale that appeared in the *American Review* of December 1845, and is here printed separately for the first time, early in 1846. (*Grolier American* 55n).

References: BAL 16151; Heartman & Canny (1943) 111; NYPL/Gordan 487; Yale/Gimbel 170-73

for pleasure and for pain :—*but the general sum of their sensations is precisely that amount of Happiness which appertains by right to the Divine Being when concentrated within Himself.* These creatures are all, too, more or less, conscious Intelligences ; conscious, first, of a proper identity ; conscious, secondly and by faint indeterminate glimpses, of an identity with the Divine Being of whom we speak—of an identity with God. Of the two classes of consciousness, fancy that the former will grow weaker, the latter stronger, during the long succession of ages which must elapse before these myriads of individual Intelligences become blended—when the bright stars become blended—into One. Think that the sense of individual identity will be gradually merged in the general consciousness—that Man, for example, ceasing imperceptibly to feel himself Man, will at length attain that awfully triumphant epoch when he shall recognize his existence as that of Jehovah. In the meantime bear in mind that all is Life—Life—Life within Life—the less within the greater, and all within the *Spirit Divine.*

THE END.

- 2212 **Poe, Edgar Allan**
Eureka: A Prose Poem. New York: Geo. P. Putnam, 1848

12mo. Publisher's advertisements (12 pages) at end. ORIGINAL BLACK RIB-GRAIN CLOTH stamped in blind and lettered in gilt, pale peach endpapers, two flyleaves; extremities rubbed, the spine worn and neatly strengthened. Dark-red morocco pull-off case.

FIRST EDITION. POE'S LAST BOOK, ONE OF 500 COPIES, FIRST BINDING (with the 16-page advertisements).

POE'S OWN COPY, COPIOUSLY REVISED AND CORRECTED BY HIM with about four hundred words and many hundreds of marks in his hand, in pencil, in the text and margins, written at Richmond during the summer of 1849. Poe's emendations are substantive, stylistic, and typographical; and he evidently intended them for a new edition of his work.

The single most important of Poe's annotations here is his meditation on the fear of death, which he writes at the end of the printed text:

Note. The pain of the consideration that we shall lose our individual identity, ceases at once when we further reflect that the process, as above described, is, neither more nor less than that of the absorption, by each individual intelligence, of all other intelligences (that is, of the Universe) into its own. That God may be all in all, each must become God.

Living at Fordham, New York, Poe had written his last book, *Eureka*, in 1847 and the first part of 1848. Partly to raise money for a new magazine he was planning, Poe gave a reading of his work in progress, which he then called "The Universe," at the New York Society Library on 3 February 1848. some of his sixty listeners apparently walked out before the end of Poe's two-and-a-half-hour talk, but others "listened with enchained attention throughout" (J. H. Hopkins, ap. Thomas & Jackson 720).

continued

Poe himself believed his new prose-poem to be a major theoretical advance, and indeed his masterpiece; and on 29 February he wrote to George Eveleth that "What I have propounded will (in good time) revolutionize the world of Physical & Metaphysical Science. I say this calmly—but I say it." Not so calmly, Poe went to see the publisher George Putnam, who recalled that the poet seemed to be

in a tremor of excitement. . . . Newton's discovery of gravitation was a mere incident compared with the discoveries revealed in this book. . . . An edition of fifty thousand copies might be sufficient to begin with, but it would be but a small beginning. No other scientific event in the history of the world approached in importance the original developments of the book. All this and more, not in irony or jest, but in *intense* earnest—for he held me with his eye, like the Ancient Mariner. I was really impressed but not overcome. . . . We *did* venture, not upon fifty thousand, but five hundred.

This was on a Saturday, probably in April. On 22 May 1848 Poe signed a contract with Putnam for the publication of *Eureka*, and the very next day borrowed some more money from Putnam; the contract is now in the Free Library of Philadelphia, and the promissory note in the Koester collection now in the University of Texas. *Eureka* was published probably in July; and a year later, three months before his death, Poe wrote to his mother-in-law: "I must die. I have no desire to live since I have done 'Eureka.' I could accomplish nothing more."

No manuscript of *Eureka* is known to have survived; but there are four copies of the printed book annotated by Poe: these are Mary Osborne's copy, which Poe sent to her on 15 July 1848, and which is now in the Alderman Library at Charlottesville; Sarah Helen Whitman's copy, probably annotated in September or October, now in the Lilly Library; the Nelson—Mabbott copy, annotated in the first part of 1849, now in the Koester collection at Austin; and the present copy. THE PRESENT COPY CONTAINS FAR MORE NUMEROUS AUTOGRAPH EMENDATIONS THAN ANY OF THE OTHERS, AND CONSTITUTES HIS FINAL REVISION OF *EUREKA*.

Poe's annotations in the present copy have long been recognized as important: many of them appeared in the Stedman—Woodberry edition of Poe's works in 1895; they were printed in a separate list in Harrison's edition of 1902; and while his wife owned the book in the 'twenties George Blumenthal printed an excellent facsimile of it, probably in 1928. Roland Nelson, working on a definitive edition of the prose-poem, writes that "In instances where different readings occur in two or more of the corrected copies, authority is usually given to the reading in the HW [Hurst-Wakeman] copy, since it was the last such copy corrected by Poe."

Exhibited:

NEW HAVEN: YALE UNIVERSITY LIBRARY, "‘Quoth the Raven’: An Exhibition . . . from the Collections of H. Bradley Martin and Colonel Richard Gimbel," 1959, nos. 114-15. *Yale University Library Gazette* 33, 1958-1959, pages 177-78.

References: BAL 16153, binding A; Heartman and Canny (1943) 121-24; R. W. Nelson, "Apparatus for a Definitive Edition of *Eureka*," *Studies in the American Renaissance* (1978) 161-204; Poe *Letters* (1948) 263; 323; Putnam, "Leaves from a Publisher's Letterbook," *Putnam's Magazine* n.s. 4 (October 1869) 467-74, ap. Ingram 354; Robertson (1934) 1:55, 2:251-256; Wolf & Fleming 211. *Facsimile:* Poe *Eureka* (1848 [i.e., Paris? 1928?])

Provenance: 1. Edgar Allan Poe (1809-1849). This was perhaps one of the "two books of my dear Eddie's" that Maria Clemm, Poe's mother-in-law, found in a trunk shortly after Poe's death and gave to: 2. Rufus Wilmot Griswold (1815-1857), of New York, Poe's literary executor, with his signature and inscription, *R W Griswold Poe's Private copy of Eureka*, on the upper free endpaper. 3. Price or Pierce, according to Heartman and Canny (1943) 122, or to Canny in our annotated copy of Heartman and Canny (1940) 86. 4. John Fletcher Hurst (1834-1903), of Madison N.J., president of the Drew Theological Seminary; his sale, our New York rooms (Anderson), part 4, 20-22 March 1905, lot 3484, \$530. 5. Stephen H. Wakeman (1859-1924), of New York, with his engraved ticket; his sale, our New York rooms (AAA), 28-29 April 1924, lot 954, \$2,000, to: 6. A. S. W. Rosenbach, bookseller. Sold to: 7. Mrs. George Blumenthal, of Paris, in 1924. The Blumenthals consigned the Poe collection back to Rosenbach in April 1931; but afterwards withdrew it and sold it en bloc to: 8. Gabriel Wells, bookseller, of New York, in 1933, for \$50,000. Through Harry Levinson, then of the Chaucer Head Bookshop, New York, Mr. Martin bought Mrs. Blumenthal's Poe collection, including the annotated *Eureka*, from Wells, about 1935-1940.

□ 2213 **Poe, Edgar Allan**

The Works. *New York: J. S. Redfield, 1850-1856*

3 volumes (only, of 4) 12mo. Original brown cloth stamped in blind and lettered in gilt; rubbed, rebacked with the original spines laid down. Quarter red morocco slipcase.

FIRST COLLECTED EDITION OF POE'S WORKS, second printings. The first three volumes were published in 1850; the fourth volume, including a memoir by Griswold and notices by Willis and Lowell, was not published until 1856.

A SUPERLATIVE ASSOCIATION SET, INSCRIBED BY POE'S MOTHER-IN-LAW MARIA CLEMM *To the Misses Strong from their sincere friend Maria Clemm* in volume 1, *from their grateful friend Maria Clemm* in volume 2, and *from their affectionate friend* in volume 3. Mrs. Clemm cared for Poe during the last two, tragic years of his life after the death of his wife Virginia in 1847. On Poe's death in 1849 Mrs. Clemm was left with no means of support, and survived until 1871 by living with friends and in charitable institutions.

An autograph letter signed by Mrs. Clemm, Milford, 2 March 1853, to Thomas H. Chivers, is laid in.

Exhibited:

NEW HAVEN, Yale University Library, " 'Quoth the Raven': An Exhibition . . . from the Collections of H. Bradley Martin and Colonel Richard Gimbel," 1959, nos. 126-28.

References: BAL 16158-59; Heartman & Canny 129-33

Provenance: 1. The Misses Strong, presented to them by the author's mother-in-law, as above. 2. William K. Bixby (1857-1931), of St. Louis, with his signatures and bookplates.

□ 2214 **Poe, Edgar Allan**

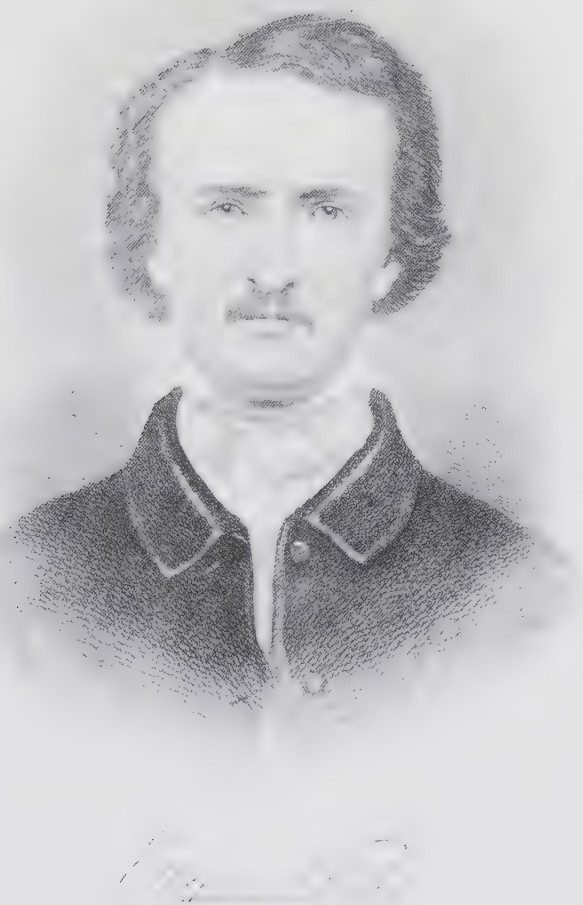
Histoires extraordinaires. *Paris: Michel Lévy frères, 1856* ☆ Nouvelles histoires extraordinaires. *Paris: Michel Lévy frères, 1857* ☆ Aventures d'Arthur Gordon Pym. *Paris: Michel Lévy frères, 1858*

Together 3 volumes 12mo. Half-titles, contents lists at ends. ORIGINAL PRINTED WRAPPERS. Green cloth folding-case.

FIRST EDITIONS OF CHARLES BAUDELAIRE'S TRANSLATIONS. He also published a fourth volume of translations from Poe's prose works some years afterwards, in 1864. Baudelaire was particularly proud of his translations of Poe's tales, and in an 1863 letter to "Monsieur le Ministre," applying for travel papers, he identified himself as the author of *Fleurs du mal*, *Paradis artificiels*, and the translated works of Edgar Allan Poe.

□ 2215 **No Lot**

□ 2216 **No Lot**



The Spirits of the Dead -

35

Thy soul shall find itself alone,
And shalt thou sit of the great stone -
Not one, of all the crowd (to pry)
At once from thee - be thou -
Be silent in thy solitude,
Which is not loneliness - for then
The spirits of the dead who stood
On life before thee are again
A death around thee, and their will
Shall then overshadow thee - be still.

The night-tho' clear shall frown -
When the stars shall late not down
From their high thrones in the heaven
Which death-veils of to mortals given,
But their red orbs, without beam,
To thy weariness shall seem
As a burning in a river
Which would cling to thee forever

□ 2217 **Poe, Edgar Allan**

Autograph Manuscript, 2 pages 4to, [ca. 1828], titled at its head, "The Spirits of the Dead —," being Poe's fair copy of a revision of this poem; with pagination numbers "35" and "36," browned, marginal ink blot on page 2, some spotting (largely marginal), the marginal tears and paper losses skillfully repaired and restored; the single leaf inlaid in a larger leaf and bound in maroon gilt morocco along with a portrait of Poe and pages describing the manuscript from a sale catalogue; the binding's front cover now detached.

"THE SPIRITS OF THE DEAD." According to T. O. Mabbott, this manuscript was probably penned around 1828, representing as it does a revision of the poem "Visit of the Dead," which appeared in *Tamerlane and Other Poems* in 1827 (1:70). At this time, Poe was serving in the U.S. Army at Fort Moultrie, S.C., and Fortress Monroe, Va.

Scholars have linked the poem with two women the young Poe had lost—Mrs. Jane Stith Craig Stanard (1793–1824) and Elmira Royster (1810–1880). Mrs. Stanard, the mother of Poe's boyhood friend, Robert Craig Stanard, and the inspiration for "To Helen," died when Poe was fifteen. Elmira Royster, Poe's fiancée in 1826, married Alexander B. Shelton a year later.

Beyond the poem's sources in Poe's personal experience, its most critical literary influence was undoubtedly Lord Byron's *Manfred*. The incantation at the end of Act One, Scene One, in Byron's play was vital to the development of Poe's creation. And it is clear that the manuscript offered here was subject to even more painstaking revisions before its republication under the title "Spirits of the Dead" in *Al Aaraaf, Tamerlane, and Minor Poems* (1829) and in *Burton's Gentleman's Magazine* (July 1839).

This manuscript of "The Spirits of the Dead" differs in four noteworthy ways from the verses published subsequently as "Spirits of the Dead." It offers two, not four, stanza breaks. It features one couplet (lines 19 and 20) that was later deleted. It refers to thoughts one "canst not banish" (line 21) rather than those one "shalt not banish." And, finally, it includes another couplet (lines 23 and 24) that was later inverted. Regarding the couplet that was later deleted ("But twill leave thee, as each star / With the dew drop flies afar—"), the first line may be found in the 1827 "Visit of the Dead." The second is unique to the manuscript offered here.

Poe's determination to polish and refine this work reflects its deep personal meaning for the poet. And even in the first version, published in 1827 as "Visits of the Dead," George Woodberry saw that: "Such imaginings . . . might well portend in poetry a genius as original as was Blake's in art" (1:440). The manuscript offered here is a rare example of that genius in its early stage.

References: Campbell, *Poems* xlv-xlv, 22-24; James A. Harrison 2:148-149; Mabbott 1:70-73; Winwar 56; Woodberry 1:44-45

Provenance: Lambert Wilmer (ca. 1805–1863), Poe's friend and contemporary.

October 21

Dear Sir - I have the honor to acknowledge the receipt of your letter of the 19th inst.

and in reply to inform you that the same has been forwarded to the proper authorities for their consideration.

* I have also the honor to acknowledge the receipt of your letter of the 20th inst.

and in reply to inform you that the same has been forwarded to the proper authorities for their consideration.

I have also the honor to acknowledge the receipt of your letter of the 21st inst.

and in reply to inform you that the same has been forwarded to the proper authorities for their consideration.

I have also the honor to acknowledge the receipt of your letter of the 22nd inst.

and in reply to inform you that the same has been forwarded to the proper authorities for their consideration.

I have also the honor to acknowledge the receipt of your letter of the 23rd inst.

and in reply to inform you that the same has been forwarded to the proper authorities for their consideration.

I have also the honor to acknowledge the receipt of your letter of the 24th inst.

and in reply to inform you that the same has been forwarded to the proper authorities for their consideration.

I have also the honor to acknowledge the receipt of your letter of the 25th inst.

and in reply to inform you that the same has been forwarded to the proper authorities for their consideration.

I have also the honor to acknowledge the receipt of your letter of the 26th inst.

Yours faithfully,
J. H. [Signature]

* I have also the honor to acknowledge the receipt of your letter of the 27th inst.

and in reply to inform you that the same has been forwarded to the proper authorities for their consideration.

□ 2218 Poe, Edgar Allan

Autograph manuscript signed ("Edgar"), 1 page 4to, [1829?], being Poe's poem titled "Elizabeth"; the leaf browned, with more severe browning in margins, especially at the left and in the lower left corner; additional marginal soil and discoloration, with restoration to the missing upper lefthand corner; rebaked with silk gauze; inlaid in a larger leaf and bound in crushed red morocco, the covers with triple gilt fillet frame, the spine gilt in compartments, by Bradstreet's, front cover bearing the gilt title: "Original Manuscript of ELIZABETH AN UNPUBLISHED POEM BY EDGAR A. POE".

AN ACROSTIC FOR POE'S "FAIR COUSIN" ELIZABETH. Young Poe here pens a poetic acrostic for his first cousin Elizabeth Rebecca Herring (1815-1889) of Baltimore, the daughter of his father's younger sister, Eliza Poe, and her husband, Henry Herring. The first letters of the lines spell out "Elizabeth Rebecca's" full name, and the piece was written for the inauguration of the teenage girl's autograph album, with modern scholars suggesting that the inscription was made in 1829, when Poe lived in Baltimore, probably with another cousin, Mrs. Beacham.

This is by no means the only literary memento Elizabeth Herring received from her dashing, gifted cousin Edgar. Later that same year, when his collection *Al Aaraaf, Tamerlane, and Minor Poems*, was published in Baltimore, Poe inscribed a copy "For my Cousin Elizabeth." And he probably added a second poem ("An Acrostic") to Elizabeth Herring's album before 1829 had closed. His third known poem for her album, "To Elizabeth," was probably added four years later. And yet another poem, "To _____" has also been tentatively linked to Elizabeth.

As this literary evidence indicates, Poe had a romantic interest in his kinswoman, whom he addressed as "Fair Cousin." He appears to have paid her visits until 1834, but he could not overcome her father's disapproval of the match, "first because he was her cousin, and then for the reason that he considered him poor and inclined to drink" (Woodberry, 1:90). The verses penned here precede that doomed courtship and reflect nothing but the wit of a proud twenty-year-old poet displaying his skills for a favorite and, doubtless, admiring, younger cousin:

Elizabeth

Elizabeth — it surely is most fit
 [Logic and common usage so commanding]
 In thy own book that *first* thy name be writ,
 *Zeno and other sages not withstanding:
 And *I* have other reason for so doing
 Besides my innate love of contradiction:
 Each poet — *if* a poet — in pursuing
 The Muses thro' their bowers of Truth and Fiction,
 Has studied very little of his part,
 Read nothing, written less — in short's a fool
 Endued with neither soul, nor sense, for art,
 Being ignorant of one important rule
 Employed in even the theses of the school —
 Called — I forget the heathenish Greek name —
 [Called any thing, its meaning is the same]
 "Always write *first* things uppermost in the
 heart."
 *It was a saying of this philosopher "That one's own
 name should never appear one's own book."

continued

Poe's charm and verse proved no match for Mr. Herring's common sense. In 1834, Elizabeth married Andrew T. Tutt, who died a year later. Next she married Edmund Morton Smith, but she remained a fast friend to Poe and his wife Virginia during their brief, tragic lives. She was the Poes' guest in Philadelphia in 1842 when Virginia ruptured a blood vessel while singing, and Poe wrote Elizabeth later that year concerning her proposed remedy of "Jews Beer" for his ailing wife. It was Elizabeth who lent Poe her copy of *Al Aaraaf, Tamerlane, and Minor Poems* in 1845 for use as the printer's copy for *The Raven and Other Poems*. She loyally visited the dying Virginia in Fordham in 1846 and January 1847 and duly attended Mrs. Poe's funeral. Finally, she paid her last duty to the cousin who had loved her when she and her husband attended Edgar Allan Poe's burial in Baltimore on 8 October 1849.

This poem was not published in Poe's lifetime — nor, indeed in the life of Elizabeth Herring Nutt Smith. Not until 1911 did J.H. Whitty print the lines in his edition of *The Complete Poems of Edgar Allan Poe*, basing his text on a facsimile of the inscription on the album leaf. The Autograph Manuscript offered here is both a touching souvenir of Poe's early love for a woman who remained his staunch friend but also a beguiling specimen of his youthful, lighthearted "private" verse, intended not for a printed volume but offered for a young girl's autograph album by her flirtatious cousin.

Provenance: Harold Peirce; his sale, Philadelphia, 6 May 1903, lot 959.

References: Campbell, *Poems* 136, 297; Mabbott 1:129-130, 147-150, 233-236, 541-542, 562, 569; Ostrom 1:209, 2: 499; Phillips 1:423-426; Thomas/Jackson 94, 101, 119, 136, 686, 849; Whitty (1911), xxxvi, 140, 284-285; Winwar 154, 220, 225, 228, 310; Woodberry 1:89-90.

Autograph Letter signed and Autograph Manuscript (hand printed by Poe for the printer's convenience) of "Epimanes," 3 1/8 pages folio, Baltimore, 4 May 1833, to the Messrs. [Joseph and Edwin] Buckingham, "Editors of the N. England Magazine/ Boston/ Massts: "; endorsed beneath the last lines of the story, "An unpublished story by Poe — must not be published"; with integral address panel showing seal remnant, seal tear, soil and postmark; letter and its enclosed manuscript lightly browned, with heavier browning and soil on the address panel; splitting to fold joining the two leaves, marginal splitting of some folds on first leaf, skillful restoration to more serious splitting of folds (with some tiny paper losses as folds' intersections) on the second leaf.

"THE TALES OF THE FOLIO CLUB." Here Poe writes Joseph Buckingham (1779-1861) and his son Edwin (1810-1833), who had founded the *New-England Magazine* in 1831. He offers for publication in their journal one of his *Tales of the Folio Club*, eleven short pieces of fiction composed in Baltimore from 1831 to 1833. The organizing theme for this series is revealed in a manuscript preface to the work that Poe drafted in 1833 (Houghton Library, Harvard). This humorous narrative reveals that the tales are to have been presented at a banquet and literary competition of the mythical, eleven-member Folio Club. The narrator of this preface is evidently the bitter loser of this competition, and Poe later indicated that the narrator intended to publish the tales to obtain the public's judgment of his own work's merit (Ostrom 1:104). Poe later acknowledged that his purpose in writing many of the Folio Club tales was "half banter, half satire," and in the Folio Club itself, Poe furnished a parody of the critical establishment of his time.

Here Poe writes forthrightly to the Buckinghams: "I send you an original tale in hope of your accepting it for the N. E. Magazine. It is one of a number of similar pieces which I have contemplated publishing under the title of 'Eleven Tales of the Arabesque.' They are supposed to be read at table by eleven members of a literary club, and are followed by the remarks of the company upon each," he explains, continuing: "These remarks are intended as a burlesque upon criticism. In the whole, originality more than any thing else has been attempted. I have said this much with a view of offering you the entire M.S."

Poe's laboriously hand-printed text of "Epimanes" follows, beginning in the middle of the page immediately following his covering note to the Buckinghams. The story is attributed to Folio Club member Chronologos Chronology (Hammond, "A Reconstruction"), and it concerns the infamous Syrian king Epiphanes (or Epimanes — madman). The king appears in a great procession passing through Antioch to the hippodrome, an annual event honoring Epimanes's slaughter of a thousand Jews. Absurdly dressed as a camelopard or giraffe, he delights the "tumultuous mob of idiots and madmen," but his appearance offends "the notions of propriety entertained in general by the wild animals domesticated in the city." Chased by the animals, the king flees to the hippodrome, enjoying the great approval of the "noble and free citizens of Antioch."

continued

Friend

I send you an original tale in hope of your acceptance for the *Edinburgh Magazine*. It is one of a number of similar pieces which I have contemplated publishing under the title of *Seven Tales of the Chapeau*. They are supposed to be read at table in the stover member of a literary club, and are followed in the remarks of the company upon each. These remarks are intended as a stimulus upon criticism. In the whole, originality more than any thing else has been attempted. I have said this much in a view to opening you the entire *Edinburgh*. If you like the specimens which I have sent I will forward the rest at your suggestion — but if you are averse upon *Antichristian* and the like, it would not be proper to print the one I now send until it can be printed in its place with the others. It is however optional with you either to accept them all, or publish *Epimanes*, and reject the rest — if indeed you do not reject them altogether.

Yours truly, Wm. B. Buckingham.

Very resp^t

Yours very truly, Wm. B. Buckingham.

Wm. B. Buckingham

EPIMANES

CHACUN A SES VERTUS

— in. Xerxes.

Antiochus Epimanes is very generally looked upon as the Gog of the prophet Ezekiel. This honour is however more properly attributable to Cambyses, son of Cyrus. And indeed the character of the Syrian King does by no means stand in need of any extraneous embellishment. His accession to the throne, or rather his usurpation of the sovereignty a hundred and seventy one years before the coming of Christ — his attempt to plunder the temple of Jand at Epsus — his implacable hostility to the Jews — his pollution of the Holy of Holies — and his miserable death at Tiber after a tumultuous reign of eleven years are circumstances of a prominent kind, and therefore more particularly noticed by the historians of his time than the impious, dastardly, cruel, silly, and whimsical achievements which made up the sum total of his private life and reputation.

Let us suppose, gentle reader, that it is now the year of the world three thousand, eight hundred and thirty — and let us, for a few minutes, imagine ourselves at that most grotesque habitation of man, the remarkable city of Antioch. To be sure there were, in Syria and other countries, sixteen cities of that name besides the one to which I more especially allude — but I mean that Antioch which went by the title of Antiochia Epimaneia from its vicinity to the little village Daphne, where stood a temple to that divinity. The city was built — although about this matter there is some dispute — by Seleucus Nicator the first king of the country after Alexander the great. He erected it in memory of his father Antiochus, and it became immediately the residence of the Syrian monarchy. In the flourishing times of the Roman empire it was the ordinary station of the prefect of the Eastern provinces, and many of the emperors of the golden age — among whom Vespasian and Valens may be mentioned — spent here the greater part of their time — but I perceive we have arrived at the city itself — let us ascend this succession and throw our eyes around upon the town and neighbouring country.

What broad and rapid river do I see forcing its passage through the wilderness of sand dunes!

The Orontes. It is the only water within sight — save only the blue Mediterranean which surrounds the interior about twelve miles off to the southward. Every one who enters the Mediterranean, but not so tell you there are few who have had a peep at Antioch. By few, I mean few who, like you and me have had, at the same time, the advantages of a modern education. Therefore cease to regard that sea and give your more attention to the mass of houses that lie beneath us. You will remember that it is now the year of the world three thousand, eight hundred and thirty — were it later, for example were it unfortunately the year of our Lord eighteen hundred and thirty three, we should be deprived of this extraordinary spectacle. In the nineteenth century Antioch is — that is, I should say, Antioch will be in a lamentable state of decay. It will have been by that time totally destroyed at three different periods by three successive earthquakes. Indeed to say the truth, what little of its former self may then remain will be so desolate and ruinous a state, that the patriarch will have removed his residence to Damascus. This is well. I see you profit by my advice and are making the most of your time in inspecting the premises. Does not the appearance of Epimanes justify me in calling it grotesque?

It is well fortified — being in this respect as much indebted to nature as to art.

Very true!

There is a prodigious number of stately palaces

— very true!

This mocking work has been variously construed to be a parody of Horace Smith's *Tales of Early Ages* (1832); as an assault on Jacksonian Democracy (with the Jewish editor Mordecai M. Noah as narrator); and, insofar as the king is the "Prince of Poets" who will win "the Poetic crown" as a skewering of the literary powers and their foolish audiences (Hammond, same).

Joseph Buckingham's reply to Poe's letter submitting "Epimanes" has not been found, but his rejection of the tale may be inferred as neither that tale nor any other Folio Club story appeared in the *New-England Magazine*. Of the manuscripts submitted to him, the senior Buckingham later wrote: "Many were rejected, and the disappointments of the writers caused many bitter complaints and angry denunciations." (The rejection was his alone, for his son Edward had left Boston on a voyage to Turkey in 1832, and he died on board the ship that brought him back to Boston on 18 May 1833.)

If Poe was familiar with the careers of his own parents, he might have viewed Joseph Buckingham's rejection of the manuscript as a continuation of the New England journalist's unfavorable reviews of artistic performances by the Poe family. A generation earlier, Buckingham had reviewed a stage appearance by Poe's actress-mother, Elizabeth Arnold Poe, so savagely that Poe's father, David Poe, Jr., called at the editor's home, threatening to "chastise [his] impertinence" (Buckingham 1:57).

Poe could hardly have taken the matter seriously, for he had no better luck elsewhere. For the next three years, in Baltimore and in Richmond, he labored to elicit interest in the *Folio Club* tales. He wrote vainly to a variety of publishers — Carey, Lea and Blanchard; Harper and Brothers; Harrison Hall; and Saunders and Otley. He elaborated sixteen-tale and seventeen-tale versions (whether with a modification of the narrative introduction remains unclear). Regardless, he was unable to place his work.

On the other hand, the individual stories from *Tales of the Folio Club* were published, many repeatedly. "Epimanes," offered here to the Buckinghams, appeared in the *Southern Literary Messenger* (March 1836), *Tales of the Grotesque and Arabesque* (1840); and, as "Four Beasts in One: The Homo-Camelopard," in the *Broadway Journal* (December 1845).

However, the manuscript version offered here to the Buckinghams is the earliest extant version of the tale, and it is the *only* manuscript text to survive. Two of its most striking variants are found on the third and final manuscript page: "Who is God but Epiphanes?" (line 3 of "the song of triumph") became, in the published version: "Who is king but Epiphanes?" And a significant part of the description of the rabble of Antioch ("what a swarm of children!—what a deal of women!—what a devil of a noise!") was deleted from these later versions (Mabbott 2:126-128). And, of course, Poe's satire is far sharper in this, the original manuscript.

continued

If the sharpness of that satire proved too much for Joseph Buckingham in 1833, the New England editor later proved to be a defender of Poe. In 1845, Buckingham spoke in praise of Poe's notorious 1845 Boston Lyceum presentation of "al Aaraaf" in the pages of the *Boston Courier*. Whatever his reservations about the theatrical talents of Elizabeth Arnold Poe, Buckingham lauded her son's "graceful delivery" of "an elegant and classic production" and roundly censured Poe's unappreciative audience (Thomas and Jackson 579).

Thus, the letter of submission and manuscript offered here are a remarkable record of Buckingham's relationship with the Poes as well as a rare specimen of a manuscript for one of the *Tales of the Folio Club*.

References: Hammond, "A Reconstruction of Poe's 1833 *Tales of the Folio Club*" and "Edgar Allan Poe's *Tales of the Folio Club*: The Evolution of a Lost Book"; Ostrom 1:84; Mabbott 2:117-119, 126-128; Thomas/Jackson 579; Buckingham 1:57, 2:54-77

Provenance: John Stieler (N.Y. *Times*, 14 September 1924, 8:13:1-3).

□ 2220 **Poe, Edgar Allan**

Three Autograph Letters signed mounted in one case: (1) 1 page 4to, Richmond, 7 June 1836, to John Pendleton Kennedy; (2) 1 page 4to, Richmond, Va., 20 October 1837 [i.e., 1836], to Mrs. Sarah J. Hale; and (3) 1 page 4to, New York, 9 August 1848, to Thomas W. Field; the Hale letter with integral address leaf with seal remnant and 2 seal tears, leaf and letter with small neat tape repairs to splitting folds, some splits unrepaired; Field letter also accompanied by an integral address leaf, 2 of its seal tears repaired with gauze, tear in letter's upper margin skillfully restored; all letters bearing some minor soil; each inlaid in a larger leaf and the trio bound, in chronological order, in ochre crushed morocco, ornately gilt decorated. Slipcase

A TRIO OF POE LETTERS. John Pendleton Kennedy (1795-1870), politician, and novelist, recognized Poe's genius early. Sitting on the *Baltimore Saturday Visiter* prize committee in 1833, Kennedy voted to award the \$50 short story prize to Poe for "MS. Found in a Bottle" and recommended publication of *Tales of the Folio Club* [see lot 2219 above]. The committee's decision was a critical one, for, as T.O. Mabbott states, "Winning the *Visiter* prize really launched Poe on his career as a professional man of letters" (1:227). Kennedy remained a lifelong source of personal and professional support, and in 1841, Poe wrote: "Mr. Kennedy . . . was the first true friend I ever had—I am indebted to him *for life itself*" (Ostrom 1:172).

In 1835, Kennedy recommended Poe to Thomas W. White, publisher of *The Southern Literary Messenger*, and here Poe writes from Richmond concerning a “little temporary difficulty” that arose during his employment by that journal. “Mr. White,” he reports, “having purchased a new house, at \$10,000, made propositions to my aunt [his mother-in-law, Maria Clemm] to rent it to her, and to board himself and family with her. This plan was highly advantageous to us, and, having accepted it, all arrangements were made, and I obtained credit for some furniture &c to the amount of \$200, above what little money I had. But upon examination of the premises purchased,” he reports embarrassedly, “it appears that the house will barely be large enough for one family, and the scheme is laid aside—leaving me now in debt (, to a small amount,) without the means of discharging it upon which I had depended. . . .”

Only three weeks after his marriage to Virginia Clemm, the earnest young bridegroom must ask “the loan of \$100 for 6 months. . . .” He assures Kennedy that he will have no difficulty in repaying the loan, “as, beyond this 100\$, I owe nothing, and I am now receiving 15\$ per week, and am to receive \$20 after November. . . .” He may not be as confident as he pretends, for he makes this discreet inquiry about the financial affairs of his bride’s grandmother: “Have you heard any thing farther in relation to Mrs Clemm’s estate?”

On the whole, Poe prefers optimism, and he turns happily to the *Messenger*’s prospects: “It is our design to issue, as soon as possible, a number of the Magazine consisting entirely of articles from our most distinguished *literati*. To this end we have recieved, and have been promised, a variety of aid from the highest sources—Mrs Sigourney, Miss Sedgwick, Paulding, Flint, Halleck, Cooper, Judge Hopkinson, Dew, Governor Cass—J.Q. Adams, and many others.”

“Could you,” he asks Kennedy, “not do me so great a favor as to send a scrap, however small from your portfolio? Your name is of the greatest influence in that region where we direct our greatest efforts—in the South. Any little reminiscence, tale, jeu-d’esprit historical anecdote—any thing, in short, *with your name*, will answer all our purposes.” And he closes, almost as an after thought: “I presume you have heard of my marriage.”

Kennedy’s response to this letter is unknown, but it seems likely that he declined to give the loan. Poe and his family moved into a “cheap tenement on Seventh street” in Richmond (Weiss 85), and Poe’s mother-in-law and her children realized nothing from the estate of Catherine Clemm. Poe left his job at the *Messenger* in January 1837, whether at his choice or at White’s request is unclear.

Still, Poe’s friendship with Kennedy continued, although Kennedy appears, consistently, to have refused to make large financial advances during Poe’s frequent periods of economic crisis. On learning of Poe’s death, the Baltimorean provided one of the most accurate, and personally acute, contemporary assessments of the author. Acknowledging that Poe was “irregular, eccentric, and querulous,” Kennedy also wrote of this “bright but unsteady light. He was an original and exquisite poet, and one of the best prose writers in this country. His works,” Kennedy concluded justly, “are among the very best of their kind” (Woodberry 2:350).

continued

The second letter, like the one to Kennedy, dates from Poe's tenure at the *Southern Literary Messenger*. On 20 October 1836 (misdating his letter "1837"), Poe writes to Sarah J. Hale (1788-1879), editor of the Boston *Ladies' Magazine*. Aside from her influence in literary circles, Mrs. Hale was the mother of one of Poe's fellow cadets at West Point. Thus the young editor is understandably ill at ease when he replies to a letter from Mrs. Hale that would have thrown any recipient into complete confusion.

"I was somewhat astonished today," he begins, "at receiving a letter addressed to 'W.G. Simms Esqr, Editor of the S.L. Messenger,' and hesitated about my right to open it, until I reflected that, in forwarding it to Mr S., I should place him in a similar dilemma. I therefore broke the seal—but the address, even within, was 'W.G. Simms.' I could arrive, therefore, at no other conclusion than that, by some missapprehension, you have imagined Mr S. to be actually Editor of the Messenger, altho' I wrote you, but lately, in that capacity myself."

As Poe cannot decide whether Mrs. Hale intended to write to William Gillmore Simms or to *whoever* might be editing the *Messenger*, he finds it "difficult" to reply to her letter's request for a "prose article. If however, it was your wish that I should furnish it, I am grieved to say that it will be impossible for me to make a definite promise just now, as I am unfortunately overwhelmed with business, having been sadly thrown back by late illness. I regret this the more sincerely," he assures Mrs. Hale, "as I would be proud to find my name in any publication you edit, and as you have been so kind as to aid the Messenger so effectually in a similar manner yourself. To send you a crude or hastily written article would be injurious to me, and an insult to yourself—and I fear that I could, at present, do littler more. . . ."

Before closing, Poe must attend to one last piece of literary diplomacy. Young David Emerson Hale had apparently objected to Poe's use of his mother's autograph in the second installment of Poe's "Autography" in the August 1836 *Messenger*, and the offending author-editor hastens to make amends: "I am surprised and grieved to learn that your son (with whom I had a slight acquaintance at W. Point) should have been vexed about the autographs. So mere nonsense it was hardly worth while to find fault with. Most assuredly as regards yourself, Madam, I had no intention of giving offence . . ." His apologies apparently sufficed, for Poe and Mrs. Hale maintained a cordial and mutually admiring relationship for the rest of his life.

The last item in this group, Poe's brief note to Thomas W. Field (1820-1881) of 9 August 1845, is the briefest and least revealing of the trio in this bound volume. Poe writes at a time of apparent professional success—early 1845 witnessed the publication of James Russell Lowell's laudatory biographical sketch of Poe, the highly successful appearance of "The Raven," and Poe's accession as editor of the *Broadway Journal*. In truth, however, it was a period of pain and anxiety for the poet. The *Journal* was never anything but a financially precarious venture, and his wife's deteriorating health added to his worries. The summer found him in a slough of depression and drink.

Field chose this time to ask Poe for a personal interview. Here Poe responds to the young poet: "It is nearly a month since I received a note from you, requesting an interview—but, by some inadvertence, I placed it (your note) among my pile of 'answered letters.' This will account to you for my seeming discourtesy in not sooner giving you an answer." Having offered every excuse that comes to mind, Poe at last accedes: "I have now to say that I shall be happy to see you at any time, at my residence 195 East Broadway. You will generally find me at home in the morning before 10." If the interview ever occurred, neither Poe nor Field recorded the fact.

Provenance: All three letters apparently part of the Gabriel Wells estate. Hale letter sold at Anderson Galleries, 17 April 1925, lot 224. Field letter offered by Walter R. Benjamin in his catalogue #30, April 1890.

Printed in Ostrom, *Letters* 1:95-96, 105-106, 292

□ 2221 **Poe, Edgar Allan**

Autograph Letter signed, 2 pages 4to, Philadelphia, 12 October 1839, to Washington Irving; with integral address leaf on which Poe's address of "New-York N.Y." for Irving has been corrected to "Tarrytown Westchester County," the leaf also bearing postal markings and an endorsement; letter and address leaf lightly browned, with tape repairs to splitting horizontal folds and to the hinge joining the two leaves; some unrepaired marginal splitting at other fold

THE AUTHOR AS PROMOTER. Although Poe admitted privately that he felt Washington Irving was "much overrated" (Ostrom 1:112), he was well aware of the eminence of the older author's reputation and its value for his own career. Thus, in September 1839, Poe wrote Irving to seek his opinion of "The Fall of the House of Usher." Emboldened by Irving's favorable response, Poe writes this second letter of 12 October, sending the newest issue of the *Gentleman's Magazine*, "... containing the Tale 'William Wilson.' "

"This," he explains to Irving, "is the tale of which I spoke in my former letter, and which is based upon a brief article of your own in the first 'Gift'—that for 1836. Your article," he reminds Irving, "is called 'An Unwritten Drama of Lord Byron.' " Irving's 1836 essay concerned Byron's plan for a play treating the theme of the double, and he had closed his piece with this invitation: "The foregoing sketch of the plot may hereafter suggest a rich theme to a poet or dramatist of the Byron school" (Mabbott 2:424). In "William Wilson," Poe had accepted that challenge, and he hints to Irving: "I have hoped that, having thus a right of ownership in my 'William Wilson,' you will be induced to read it—and I also hope that, reading it, you will find in it something to approve."

Continuing gingerly, Poe writes: "This brings me to another request, which I hardly know how to urge, and for urging which I am greatly afraid you will think me importunate. . . ." And this request, the real motive for his letter, arises from the fact that "Mess: Lea & Blanchard are about publishing a collection of my Tales, in 2 vols, to be issued early next month. As these Tales, in their course of original publication from time to time, have received many high praises from gentlemen whose opinions are of weight. . . ," the publishers plan to use some of these favorable notices "in the ordinary form of an advertisement appended to the various books which they may issue before mine."

continued

Philadelphia

Octo. 12, 1839.

Dear Sir,

I duly received your kind letter, and entirely acquiesce in what you say - that it would be improper to force an opportunity of speaking of a detached Tale. I should be grieved, however, if you have supposed that I could make such demand; my request you have fully promised to grant, in saying that you will bear me in mind, and "take the first unforced opportunity" for expressing your opinion.

I take the liberty of sending you the 30th: Vol. of the South Magazine, containing the Tale "William Wilton". This is the Tale of which I have been speaking, and which is based upon a true article of your own in the first "Gift" - that for 1836. Your article is called "An unwritten Drama of Lord Byron". I have hoped that, having thus a right of ownership in my "William Wilton", you will be induced to read it - and I also hope that, reading it, you will find in it something to approve. This brings me to another request, which I hardly know how to urge, and for urging which I am greatly afraid you will think me importunate. I trust however, you will make allowance for the circumstances in which I am placed, for the difficulties I have to overcome, and for the anxiety which I feel.

Messrs. Lea & Blanchard are about publishing a collection of my Tales, in 2 vols, to be issued early next month. As these Tales, in their course of original publication from time to time have received many high praises from gentlemen whose opinions are of weight; and as these encomiums have already

At last, Poe comes to the point: “Now, if, to the very high encomiums which have been lavished upon some of my tales. . . , I could be permitted to add *even a word or two* from yourself, in relation to the tale of ‘William Wilson’ (which I consider my best effort) *my fortune would be made*. I do not say this unadvisedly,” he assures Irving, “for I am deliberately convinced that your *good* opinion, thus permitted to be expressed, would ensure me the public attention which would carry me on to fortune hereafter, by ensuring me fame at once. . . .”

Shrewdly combining appeals to Irving’s vanity and good nature, Poe modestly admits that he has “no claim whatever” to Irving’s “good offices” but insists: “I could not feel that I had done all which could be justly done, towards ensuring success, until I had made this request of *you*. I have a strong hope that you will be inclined to grant it, for you will reflect that what will be an act of little moment in respect to yourself—will be life itself to me.”

Lest Irving misinterpret his request in any detail, Poe closes with this very specific description of the favor he asks: “My request now, therefore, is that, if you approve of ‘William Wilson,’ you will express so much in your own terms in a letter to myself and permit Mess L & B. to publish it, as I mentioned.” And he concludes, “Submitting all to your kindness.”

Poe’s strategy worked. Irving replied on 6 November, writing: “I have read your little tale of ‘William Wilson’ with much pleasure. It is managed in a highly picturesque style, and the singular and mysterious interest is well sustained throughout. . . .” (Harrison 17:54). Poe wrote gleefully to one friend: “Irving’s name will afford me a complete triumph over those little critics who would endeavor to put me down by raising the hue & cry of *exaggeration* in style, of *Germanism* & such twaddle” (to Snodgrass, 11 November 1839, Ostrom 1:121).

Slightly modified, Irving’s laudatory remarks concerning “William Wilson,” along with his encomium for “Usher,” appeared on the front page of a four-page advertisement bound into the second volume of Poe’s *Tales of the Grotesque and Arabesque*. If the book did not bring Poe the immediate “fame” or “fortune hereafter” that he expected, he could not blame Washington Irving.

□ 2222 Poe, Edgar Allan

Autograph Letter signed with initials, enclosing the Autograph Manuscript of the sonnet "To Zante," 1 page 4to oblong (6½ ins. x 7¼ ins.), Philadelphia, 6 November 1840, to Richard Henry Stoddard; browned, light marginal soil, marginal splitting at horizontal and vertical folds; mounted (with adhesive on versos of left and right margins and with two small pieces of cellophane tape at lower margin) on a larger leaf bearing the comment: "This letter was addressed to Richard H. Stoddard, and by him given to his man Pedro N. Piedro a short time before his death," this mounting leaf, in turn hinged to another leaf and bound in full ochre morocco gilt; spine a trifle worn. Marble slipcase worn

SOUVENIR FOR A TEENAGE ADMIRER. Poe responds here to a request for a sample of his hand from Stoddard, then a fifteen-year-old errand boy in New York (Thomas/Jackson 309; Whitty 218). At this time, Poe made his home in Philadelphia on Sixteenth near Locust. No longer working for *Burton's Gentleman's Magazine* nor yet employed by *Graham's*, he busied himself soliciting interest and support for his own journal, the *Penn Magazine*.

He begins his note to Stoddard by explaining his tardiness with the questionable assertion that he has been "absent from town for the last few days." As Dwight Thomas notes, "... it is probably that he often pleaded absence to his correspondents to excuse his failure to reply promptly" (1:154). with the questionable. After apologizing to Stoddard for his tardiness, he then "... hasten[s] to comply with the very flattering request it contains, by transcribing a sonnet of my own composition."

The poem Poe provides here is "To Zante" (i.e., "hyacinth"), lines recognized as honoring Elmira Royster, his onetime fiancée. The young couple's plans for marriage were aborted when Elmira's father intercepted her lover's letters when Poe attended the University of Virginia in 1826. They did not meet again until 1836, when Poe was newly married to Virginia Clemm, and Elmira, long married to Alexander B. Shelton. It has been speculated that this 1836 meeting inspired "To Zante" (Mabbott 1:310), which was first published in the *Southern Literary Messenger* in January 1837 as "Sonnet. To Zante."

The version that Poe sends here to Stoddard reflects his continuing, painstaking literary craftsmanship, drawing and redrawing his own work. From its first publication in 1837, the last couplet in "Zante" had closely resembled one in his 1829 "Al Aaraaf" (1:76-77). In the version transcribed for Stoddard in 1840, Poe, in effect, provides the reader with his "work in progress" on the poem:

To Zante

Fair isle, that from the fairest of all flowers
Thy gentlest of all gentle names dost take,
How many mem'ries of what radiant hours
At sight of thee and thing at once awake!
How many scenes of what departed bliss!
How many thoughts of what entombéd hopes!
How many visions of a maiden that is
No more—no more upon thy verdant slopes!

No more!—alas, that magical sad sound
Transforming all! Thy charms shall please no more—
Thy memory no more! Accursed ground
Henceforth I hold thy flower-enamelled shore,
O, hyacinthine isle! O, purple Zante!
Idola d'oro! Fior de Levante!

A close comparison of Poe's souvenir transcription here shows the refinements he has made since publishing the poem in early 1837. "Sonnet," of course, has been dropped from the title. In the third line, "memories" becomes "mem'ries"; "entombed" in line 6 becomes "entombéd"; the repeated phrase "No more" in line 11 is now underlined; and the final line is now indented. These are no accidents of transcription, for most of these variations also appear in the versions of the poem published later in Poe's lifetime in the *Philadelphia Saturday Museum*, 4 March 1843; the *Broadway Journal*, 19 July 1845; and the 1845 edition of *The Raven and Other Poems*.

In all its versions, Burton Pollin has observed the work's indebtedness to Chateaubriand, Byron, and Keats. And Poe himself was willing to concede its derivative nature.

The personal relationships touched upon in this letter and the poem itself, like the text of "To Zante," represent complicated, evolutionary patterns. Stoddard, the boy for whom Poe copied out the lines, visited Poe twice in New York City in June and July 1845 to discuss submission of his poem "Grecian Flute" to the *Broadway Journal*. Poe refused to publish the work, maintaining that it was plagiarized (Allen 2:652-654). Stoddard took his own revenge by editing Poe's own works (1881) and by writing later biographical essays about Poe, these studies not wholly reliable and often negative.

Poe's relationship with Elmira Royster would develop, too, ending on a bittersweet note. In 1848, when both had been widowed, they met again in Richmond. They became engaged a second time the following year, but Poe died before they could be wed.

References: Mabbott 1:310-311; Ostrom 2:486, 692-693; Pollin, *Discoveries in Poe* 91-106; Quinn 90-93, 628-636; Quinn/Hart 26-27; Thomas, *Poe in Philadelphia* 906; Thomas/Jackson 545, 553, 838-840; Whitty (1911) 218.

Provenance: Stoddard estate sold by E. C. Stedman. See the Merwin-Clayton Catalogue of 14 May 1906, #455; and the Anderson Galleries catalogue (#1873) for 11 November 1924 (Arnold Sale), item 63. See also Anderson Galleries Catalogue for 10 January 1908, item 219.

Philadelphia,

Dec. 30. 1840.

My Dear Sir,

Your letter of the 24th found me unfortunately under a severe illness, which has confined me to bed for the last month, and from which I am now making recovery.

The worst result of this illness is that I am unable to move in person, and I must therefore be absent in March next, when it will certainly find I trust under the best auspices.

I am, however, going to say a few words to you in the course of the winter, and I shall be able to do so in the most satisfactory manner.

I have a little more to mention, but I will leave it to you to find out what I mean. I shall be able to do so in the most satisfactory manner.

I shall be able to do so in the most satisfactory manner. I shall be able to do so in the most satisfactory manner. I shall be able to do so in the most satisfactory manner.

I am, Sir, very respectfully,

Yours, &c.

Wm. Lloyd Garrison

□ 2223 **Poe, Edgar Allan**

Autograph Letter signed, 1 page 4to, Philadelphia, 30 December 1840, to Lewis J. Cist; with integral address leaf bearing seal remnant and skillfully repaired seal tear with some soil at folds; letter and address leaf lightly browned, letter's text slightly faded, some marginal stains and soil; hinged to a larger leaf and, along with two Poe portraits and some mounted newspaper clippings, bound in ochre crushed morocco, elaborately gilt. Slipcase.

POE AND THE "PENN MAGAZINE." In June 1840, Poe proudly announced that he would begin publication of the *Penn Magazine* the following January. In this letter to Cincinnati banker-poet Lewis Jacob Cist, he explains the unexpected delay in production of that first issue: ". . . a severe illness, which has confined me to bed for the last month, and from which I am now only slowly recovering." The precise nature of that illness remains unknown, and Poe adds no details here. Instead, he focuses on the implications of his ill health for his projected venture: "The worst result of this illness is that I am forced to postpone the issue of the first number of the Mag. until the first of March next, when it will certainly appear, and I trust under the best auspices."

Cist had submitted a poem for the first issue of *Penn*, and Poe knew well that the Ohioan's first concern would be for the fate of his literary work, not his fellow poet's health: "'Bachelor Philosophy,' I am sorry to say, cannot appear until the second number, as at the time of its reception, all the poetry for the first number was already in type. . . ."

Having placated Cist, Poe asks him to notify a mutual friend of the delay and, "if possible to procure me the insertion of this announcement in some one of your city papers. 'THE PENN MAGAZINE' owing to the severe and continued illness of Mr Poe the issue of the first number of this journal is postponed until the first of March next."

This was only the first of the postponements that plagued *Penn*. By mid-January, Poe was fully recovered from his illness, but the February bank crisis forced another delay of the new journal. Then George Graham persuaded Poe to become editor of his new magazine, *Graham's*. After Poe left Graham's employ, he tried to revive *Penn* again, hoping to publish the first issue in January 1843. Nothing came of this attempt, and February 1843 found Poe sounding out support for the project under the name *The Stylus*. The change in title did not improve Poe's fortunes—up until the moment of his death, he still vainly sought funds and contributors for the periodical, which never published a single issue under any name.

Cist, at least, did see "Bachelor Philosophy" in print, for Poe allowed the poem to appear in the *Saturday Evening Post*. However, as Poe had neglected to obtain Cist's permission for the publication, this was occasion for apology on Poe's part not bragging (Ostrom 2:181-182). Their correspondence continued at least through June 1844, when Poe wrote Cist on the work of the poetess Rebecca Shepard Nichols (same 706-707). And Poe continued to review Cist's poetry in the *Broadway Journal* throughout 1845. In later years, Cist found renown, not as a poet, but as a collector of manuscripts, leaving at his death a collection of more than 11,000 items, including this letter.

continued

New York - April 16 - 42.

My Dear Sir

Your three last letters reached me day before yesterday all at once. I have been living in the country for the last two months (having been quite sick) and all letters addressed to 85 Smith St. were very often retained there until their accumulation induced the people to send them to the P. Office. When you wrote again address me, at large N. Y. I fully agree with you (and a little too) about Minor. He is the King of Dorchester. Your "Power of the Poets" is glorious. I have sent it to Colton, who will be delighted with it. - I mean Colton of the "American Review". Not being yet able to leave my room I sent, also, your "Turkey-Hunter" to Porter with a note, speaking of you as I have always spoken. I enclose you his reply. I retain the MSS. Tell me what I shall do with them. You ask for information about the usual pay of the Magazines. A definite answer is impossible. They graduate their pay on more or less - merit - or their own opinion of merit. Real merit is rather no recommendation. For my last two contributions to "Graham" - 5 $\frac{1}{2}$ of "Marginalia" and 4 $\frac{1}{2}$ of "Philosophy of Conscience" (have you seen this letter?) I received \$5.00 - about 8 per page. I furnish Godey's regular papers one each month at \$5.00 per page. The \$5 Magazines do not pay quite so well and are of no means so prompt. Colton gives me \$3 per page and the Dem. Review \$2 - but I seldom send anything to the latter. "Arthur's Magazine" gave me "not long ago" \$1.00 a page for a paper "The Sphinx" - but the pay is no pay for the degradation. What others get from the Magazines, I can scarcely say - although I know that Willis and Longfellow have been liberally paid - liberally as times go & as publishers think. When your book comes out, I fancy that it will make a stir in England - and enable you to do well in letters - pecuniarily well. You will get home fame & get it easily. Money follows at its heels, as a matter of course. Griswold is quite right about the external of your book. Never commit yourself as a pamphleteer. - I am now writing for Godey a series of articles called "The N. Y. City Literati". They will run through the year & include personal descriptions, as well as frank opinions of literary merit. Pending the issue of this series, I am getting ready similar papers to include American Literatures generally - and, by the beginning of December, I hope to put to press here and in England a volume embracing all the articles under the common name "The Living Literati of the U. S." - or something similar. Of course I wish to say something

References: Harrison 15:240; Ostrom 1:145-46, 150-53, 155-58, 181-82; 2:488, 495, 706-07; Pollin 3:226, 245, 342-43; 4:180, 194, 202, 255; Thomas/Jackson xx, 312-13, 318, 322, 341, 464, 605

Provenance: 1. Lewis J. Cist. 2. Gabriel Wells.

□ 2224 **Poe, Edgar Allan**

Autograph letter signed, 1¼ pages 4to, New York, 16 April 1842 [i.e., 1846], to Philip Pendelton Cooke (1816-1850); with Autograph Postscript; browned, splitting at some folds, marginal wear with loss of upper right hand corner (not affecting text), spotting and scattered light foxing

AN EXCHANGE OF “FRANK OPINIONS” BETWEEN FRIENDS. Cooke and Poe, fellow Virginians and poets, had maintained a mutual admiration society for each other’s works for several years. Here Poe writes from his family’s new home near Turtle Bay on the East River, explaining his lapse as a correspondent: “Your three last letters reached me day before yesterday all at once. I have been living in the country for the last two months (having been quite sick) and all letters addressed to 85 Amity St. [his last address in the city] were very sillily retained there, until their accumulation induced the people to send them to the P. Office. When you write again,” he suggests, “address me, at large, N.Y.”

Poe says nothing more of the ill health (likely related to alcohol) that, along with embarrassing gossip, helped prompt his move from Amity Street, much less anything of his loss of salaried employment with the collapse of the *Broadway Journal* in January. Instead, he turns to the topics of Cooke’s letters: “I fully agree with you (and a little to boot) about Minor [Benjamin Blake Minor, editor of the *Southern Literary Messenger*]. He is the King of Donkey-dom. Your ‘Power of the Bards’ is glorious. I have sent it to [George H.] Colton [editor of the *American Review*], who will be delighted with it . . . Not being yet able to leave my room I sent, also, your ‘Turkey-Hunter’ to [William H.] Porter [of *The Spirit of the Times*], with a note, speaking of you as I have always spoken. . . .”

Responding to Cooke’s questions about the payment policies of New York literary journals, Poe gives what many modern scholars believe to be exaggerated reports of his own standard rates. But, even if he does indulge in artistic license in describing his own income, he paints a brutally frank picture of life as a freelance journalist in New York in the 1840s: “They [the magazines] graduate their pay by mere whim — apparent popularity — or their *own* opinion of merit. Real merit is rather *no* recommendation. For my last two contributions to ‘Graham’ — 5 pp of ‘Marginalia’ and 4 pp ‘Philosophy of Corruption’ . . . I received \$50 — about 8 per page. I furnish Godey regular papers (one each month) at \$5 per page. The \$5 Magazines do not pay quite so well and are by no means so prompt. Colton gives me \$3 per page and the Dem. Review \$2 — but I seldom send anything to the latter. ‘Arthur’s Magazine’ gave me not long ago, \$10 a page for a paper ‘The Sphynx’ — but the pay is no pay for the degradation. What others get from the Magazines I can scarcely say—although I know that [Nathaniel P.] Willis and Longfellow have been liberally paid — liberally as times go & as publishers think,” he remarks bitterly.

continued

Turning to his friend's forthcoming volume, *Froissart Ballads*, he writes enthusiastically: "When your book comes out, I fancy that it will make a stir in England — and enable you to do *well* in letters — pecuniarily well. You will yet have Fame & get it easily. Money follows at its heels, as a matter of course. . . ." And he continues in the same cheerful vein, telling Cooke of the ambitious project he has undertaken for Godey: ". . . a series of articles called 'The N.Y. City Literati.' They will run through the year & include personal descriptions, as well as frank opinions of literary merit. Pending the issue of this series, I am getting ready similar papers to include American littératures generally — and, by the beginning of December, I hope to put to press (here and in England) a volume embracing *all* the articles under the common head 'The Living Literati of the U.S.' — or something similar.

"Of course," he assures Cooke, "I wish to say something of yourself. What shall I quote?" he asks, explaining, " 'Rosalie Lee' I have not. Would it put you to [o] much trouble to copy it for me? Give me, also, (if you think it right) some account of your literary projects — purposes etc. — The volume," he explains further, "Is to be prefaced by some general remarks on our Literature and pre-prefaced by the Memoir of myself, by Lowell, which appeared in Graham's Mag. for February 1845. This Memoir, however, is defective, inasmuch as it says nothing of my latest & I think my best things — 'The Raven' (for instance), 'The Valdemar Case', etc. May I ask of you the great favor to add a P.S. to Lowell's article — bringing up affairs as you well know how."

Here Poe probably judged quite rightly that James Russell Lowell would balk at bringing his January 1845 appreciation of Poe up to date. In the year that had passed, Lowell had been offended by reports of Poe's alcoholism as well as by Poe's charges of plagiarism by Lowell and Longfellow. In fact, in August 1845, Lowell, who had recommended Poe for his post at the *Broadway Journal*, remarked that "Poe wishes to kick down the ladder by which he rose" (quoted in Thomas/Jackson 564).

Poe apologizes for asking this favor of Cooke, writing persuasively: "I ask this of you — what I would ask of no other man — because I fancy that you appreciate me — estimate my merits & demerits at a just value. If you are willing to oblige me," he asks, "speak freely above all — speak of my *faults*, too, as forcibly as you can. . . ."

Of the literary projects mentioned in this letter, Cooke's had better luck than Poe's. His "Power of the Bards" appeared in the June 1846 issue of the *American Review*, where Poe had placed it. Although his "Turkey-Hunter in the Closet" failed to find a place in Porter's *Spirit of the Times*, it was published posthumously in the *Southern Literary Messenger* in 1851. Poe's "Literati of New York City" appeared in *Godey's Lady Book* from May through October 1846, but despite the interest and controversy that these sketches inspired, his anticipated volume of *The Living Literati of the U.S.* was never completed. Retitled *Literary America*, the work was mentioned in the prospectus for *The Stylus* [see lot 2223 above], but that periodical never became a reality.

However, the manuscript title page for *Literary America* survives, promising “a Critical and Biographical Sketch of the Author by James Russell Lowell and P. P. Cooke” (Quinn 561). And Cooke’s graceful addendum to Lowell’s sketch of Poe survives as well, printed in the *Southern Literary Messenger* in January 1848. There Cooke honors Poe’s admonition in this letter to speak of his “faults” by admitting that Poe wrote no cheerful books. But, for the most part, he pays tribute to his friend, emphasizing “. . . the fires of a great poet . . . seething under those analytic and narrative powers in which no living writer equals him” (quoted in Carlson 25).

This is the only one of Poe’s surviving letters to Cooke known to remain in private hands. As such, it provides an extraordinary opportunity to enrich a Poe collection with a superb example of his correspondence with a man whose literary opinion and personal friendship he valued so highly, treasured by Poe as his personal friendship.

□ 2225 **Poe, Edgar Allan**

Autograph Manuscript, 8 pages 4to, being Poe’s fair copy for the texts of his sketches of “Mary E. Hewitt” (6½ pages) and “George Bush” (1½ pages), published in *Godey’s* of, respectively, October and May 1846; lightly browned, water stains on all pages, with staining most pronounced on the last leaf; pages numbered in pencil “59” through “66;” 13 lines in the first paragraph of the “Bush” sketch bracketed for omission; pencil signature “Anthony” at top of page 1, probably indicating that these leaves were part of the printer’s copy; crushed maroon morocco binding; bookplate of John A. Spoor on front pastedown

“THE LITERATI OF NEW YORK CITY.” This manuscript contains copy for two of the sketches in Poe’s “The Literati of New York City,” published in *Godey’s Lady’s Book* issues for May-October 1846. Although the Hewitt entry is copied out first, it appeared in the final installment of the series; while the Bush sketch, which concludes the manuscript, appeared in the initial number of the “Literati.”

Poe’s manuscript version of the notice of George Bush (1796-1859), Professor of Hebrew at New York University, contains a substantial section that did not appear in print. Both the manuscript essay and the Godey’s piece acknowledge Bush’s great learning, praise his argument against the resurrection of the body in his *Anastasis*, and extol his ardency and amiability. But the printed sketch omits this significant comment by Poe: “After reading all that has been written, and after thinking all that can be thought, on those great topics which Professor Bush is so fond of discussing — the topics of God and immortality — the man who has a right to say that he thinks at all, will find himself face to face with the conclusion that, on these topics, the most profound thought is that which can be least readily distinguished from the most superficial sentiment.” The printed text also omits 4 lines in which Poe jokingly acknowledges his modification of a text he has quoted from Leibniz. The *Godey’s* text also includes nine sentences that do not appear in this manuscript—an added coda commenting on Bush’s manner and appearance.

continued

The longer sketch of New York poetess Mary E. Hewitt (1807-1897) reflects a warmer personal and professional association than existed between Poe and Bush. Hewitt corresponded with Poe at least as early as 1845, when he both published and reviewed her work in the *Broadway Journal*. Poe's frank review of her *Songs of Our Land* in February 1846 issue of *Godey's* did nothing to disturb their friendship, and in April, when other New York bluestockings buzzed over Poe's supposedly compromising letters from women authors, Mrs. Hewitt wrote him warmly: "All Bluedom misses you from its charmed circle . . ." (Thomas/Jackson 634).

A comparison of this manuscript with the sketch published in *Godey's* makes clear the reasons for postponing publication until October. The printed version was heavily revised, showing marked differences in organization, language, and even length. The manuscript relies heavily on Poe's earlier reviews of Hewitt's *The Songs of Our Land*, (the one appearing in the 1845 *Broadway Journal* and the more recent one printed in *Godey's*) and was probably considered too derivative. The manuscript pays tribute to Mrs. Hewitt's "poetic fervor, classicism . . . and keen appreciation" of moral and physical beauty and closes with complimentary remarks about Mrs. Hewitt's character, manner, and appearance.

Poe, however, did not forget to discard this manuscript text. Passages in his "Marginalia" installment in the May 1849 *Southern Literary Messenger* echo the original version of his sketch of Hewitt. And the posthumous book edition of *The Literati* edited by Rufus Griswold in 1850 includes a sketch of Hewitt that resembles the manuscript far more closely than the *Godey* text.

Mary Hewitt remained Poe's friend and supporter for the few years remaining to him. Later in 1846, she took up a collection for Poe and his wife when poverty and ill health had overtaken them.

Provenance: Bookplate of John A. Spoor.

8vo (7½ x 4¾ in., 192 x 120 mm.; etc.), three leaves joined to form a single roll (19 x 4¾ in.; 483 x 120 mm.). 3 leaves, with autograph foliation *I II 3*. AUTOGRAPH MANUSCRIPT SIGNED, with autograph revisions, altogether about 350 words, written in cursive hand, in brown ink on the rectos only of machine-made wove paper without watermarks, with autograph title and signature (*Marginalia*) *Graham's Dec. 1846 By Edgar A. Poe* at the head, autograph running-title *Marginalia* on leaf 3, and autograph inscription *To Graham's Mag. for Dec. 1846 Edgar A. Poe Philada. Nov. 7. 1846* at end; the lower joint rebaked with postage-stamp selvage in the twentieth century, slight stains at the beginning and a darker, marginal stain at the end, possibly traces of an earlier mounting. Black morocco slipcase gilt.

"WE NOW DEMAND THE LIGHT ARTILLERY OF THE INTELLECT": POE ON THE VALUE OF MAGAZINES. Prepared here for Poe's irregular "Marginalia," this is a general discussion of the monthly magazines as specially well adapted to the times: Their articles, he feels, are lighter, briefer, and more current than those in the quarterlies, and yet more substantial than those in the newspapers; and indeed "The whole tendency of the age is Magazine-ward."

Poe's "Marginalia" form a large collection of miscellaneous notes and comments—varying from a line or two to several pages each—mostly on literature and literati. He published these in seventeen series at irregular intervals in several different journals; and the first of them appeared in November 1844, with a preface remarking on the value and uses of broad margins in books:

In getting my books, I have been always solicitous of an ample margin; this not so much through any love of the thing itself, however agreeable, as for the facility it affords me of pencilling suggested thoughts, agreements and differences of opinion, or brief critical comments in general.

While Coleridge had once used the word *marginalia* in a Latin phrase, in a private letter, Poe was really responsible for introducing the word into English. Poe's "Marginalia" were collected after his death in the first edition of his *Works*, where the present essay is printed (with slight variations) as number 25, on page 499.

Poe first examined the burgeoning genre of "Magazine Literature" in 1845, in an editorial occasioned by the appearance of Thomas Dunn English's new journal, the *Aristidean*. That earlier piece was printed in the New York *Evening Mirror* of 12 February 1845, reprinted three days later in the *Weekly Mirror*, and afterwards reworked for the fourth installment of Poe's series of "Marginalia," published in *Godey's Lady's Book* in September of the same year.

continued

ness of the artillery should not degenerate into popgunnery.—by which term we may designate the character of the greater portion of the newspaper press—their sole legitimate object being the discussion of ephemeral matters in an ephemeral manner. Whatever talent may be brought to bear on our daily journals, (and in many cases this talent is very great,) still the immolation necessity of catching, currente calamo, each topic as it flits before the eye of the public, must of course materially narrow the limits of their power. The bulk and the period of issue of the monthly magazines seem to be precisely adapted if not to all the literary wants of the day, at least to the largest

Marginalia

3

and most imperative, as well as the most consequential portions of them.

To Graham's Mag. for Dec. 1846

Edgar A. Poe.

Philada. Nov. 7, 1846

The present work is an entirely new essay, and a more general consideration of the special suitability of the monthly magazines to the pace and temper of the times. Poe must have written this within a week or two of his earlier piece, and certainly it contains a few echoes of its predecessor; he first printed it in the *Broadway Journal* (1:139) on 1 March, as a long paragraph introducing some remarks on the latest number of *Graham's Magazine*.

Poe wrote the present manuscript more than a year and a half later, in November 1846, for inclusion in the ninth installment of Poe's "Marginalia," to be published in *Graham's Magazine* in December. It is essentially a fair copy of his opening paragraph from the *Broadway Journal*, with some stylistic changes made in the copying. Thus in the present manuscript Poe takes his opening phrase from the 1845 version, *Whatever may be the merits or demerits, generally, of the Magazine literature of America*, considers saying *all the merits or demerits*, and settles finally on *the merits or the demerits*. Here, too, he drops the pronoun *its* before *influence*; changes *for the same reason to with the same end in view*; adds the adverb *up*, saying now that the quarterlies *are up at too long intervals*; drops *with the movement* and keeps only *with the rush of the age*; substitutes *by which term* for *by which character*; changes *whose sole legitimate object is to their sole legitimate object being*; and now says *brought to bear on* where originally he had *brought to bear upon*. Most, but not all, of these revisions were eventually printed in *Graham's*. It should be mentioned, too, that there is another manuscript of this essay, now owned by the Huntington Library, in which Poe drops *merits or* altogether, and says *are up* and *bear upon*. The present manuscript forms a long panel, or roll, comprising three leaves octavo, joined end to end; the upper joint—between the first and second leaves—is backed with a strip of paper similar to that of the manuscript itself, and we may imagine that this was Poe's own doing, as he frequently joined his manuscript leaves together to form rolls.

THIS MANUSCRIPT CONTAINS THE ONLY KNOWN EVIDENCE OF A PREVIOUSLY UNSUSPECTED TRIP BY POE TO PHILADELPHIA IN NOVEMBER 1846. Since May, the Poe family had been living at Fordham, then a small village about thirteen miles north of New York City, where they subsisted in poverty and frail health. It was in the summertime of this year that Poe's famous feud with Thomas Dunn English and the New York *Mirror* erupted; and while there had been some vague rumor in August that Poe might be moving back to Philadelphia, he was not previously known to have travelled beyond New York all year. By 18 November he was back in New York, signing yet another promissory note.

References: Cf. Heartman & Canny (1940) 151, (1943) 210; Pollin 2:308; Thomas & Jackson 501, 671

Provenance: Probably acquired after 1979.

□ 2227 [Poe, Edgar Allan] Dickens, Charles

Autograph Letter signed, 1¼ pages. 4to, 1 Devonshire Terrace, York Gate, Regent's Park, London, 27 November 1842, to Edgar Allan Poe, "Office of Graham's Magazine / Philadelphia"; with address panel on verso, the panel bearing postal markings, seal remnants, ink smears and soil (especially at folds); letter very lightly browned, with some soil and spotting (largely marginal), restoration at the fold joining the 2 leaves. Half red morocco case

DICKENS AND POE'S "TALES." Poe had long admired Dickens's work, and when the Briton came to Philadelphia in March 1842, the American wrote the visiting celebrity to ask for an interview, sending along copies of his *Tales of the Grotesque and Arabesque* and his favorable reviews of Dickens's *Barnaby Rudge*. Dickens responded graciously on 6 March, and they enjoyed two long meetings that month, discussing, among other things, American poetry, international copyright, Dickens's possible contributions to *Graham's*, and, most important, Dickens' promise to find a British publisher for Poe's *Tales*.

At some time in the next three months, before Dickens returned to England, Poe reminded him of that promise. When Dickens did not reply to this letter, Poe wrote again, and here Dickens responds to that second appeal, first apologizing for having misplaced Poe's first message: "By some strange accident, (I presume it must have been through some mistake on the part of Mr Putnam [George W. Putnam, Dickens's secretary in America] in the great quantity of business he had to arrange for me.) I have never been able to find among my papers, since I came to England, the letter you wrote to me at New York. But I read it there," he admits, "and think I am correct in believing that it charged me with no other mission than that which you had already entrusted to me, by word of mouth."

"Believe me," he assures Poe, "that it never, for a moment, escaped my recollection; and that I have done all in my power to bring it to a successful issue—I regret to say, in vain. . ." As proof of his good faith, Dickens sends a letter from Edward Moxon, a prominent British publisher whom he had approached on Poe's behalf. While this enclosure does not survive, Dickens's comments make clear its discouraging contents: "I should have forwarded you the accompanying letter from Mr Moxon before now, but that I have delayed in doing so, in the hope that some other channel for the publication of your book on this side of the water, would present itself to me. I am, however, unable to report any success, I have mentioned it to publishers with whom I have influence, but they have, one and all, declined the venture."

continued

London. 1 December Twelve

York Gate Regent, Park.

Twenty Ninth December 1842

My Dear Sir

By some strange accident, (I presume it must have been through some mistake on the part of Mr Putnam in the great quantity of business he has to arrange for me,) I have never been able to find among my papers, since I came to England, the letter you wrote to me at New York. But I read it there, and think I am correct in believing that it charged me with no other mission than that which you had already entrusted me by word of mouth. Believe me, that it never, for a moment, escaped my recollection; and that I have done all in my power to bring it to a successful issue — I regret to say, in vain.

I should have forwarded you ^{that} the accompanying letter from Mr Maynor before now, but I have delayed in doing so, in the hope that some other channel for the publication of our book on this side of the water, would present itself to me. I am, however, unable to report any success. I have mentioned it to publishers with whom I have influence, but they have, one and all, declined the venture. And the only consolation I can

give you, is, that I do not believe any collection of detached
pieces by an unknown writer, even though he were an Englishman,
would be at all likely to find a publisher in this metropolis
just now.

Do not for a moment suppose that I have ever
thought of you, but with a pleasant recollection; and that
I am not at all times prepared to forward your views in this
country, if I saw.

Faithful friend

Richard Henry
Stoddard

Dear Mr. Stoddard

Trying to soften the bad news, Dickens remarks: "And the only consolation I can give you is, that I do not believe a collection of detached pieces by an unknown writer, even though he were an Englishman, would be at all likely to find a publisher in this metropolis just now." Realizing what a blow this will be to Poe, Dickens closes with this warm assurance: "Do not for a moment suppose that I have ever thought of you, but with a pleasant recollection; and that I am not at all times prepared to forward your views in this country, if I can."

By the time that Dickens's letter reached its destination at *Graham's*, Poe had already resigned the magazine's editorship, citing the journal's "namby-pamby character" and his inadequate salary (Ostrom 1:198). Still, Poe continued to hold Dickens in high regard, reviewing his works with continued admiration in the *Democratic Review* in late 1844 and revealing Dickens's influence on his own fiction, most notably in "The Raven," which draws heavily on *Barnaby Rudge*. Operating under the misconception that Dickens had been named editor of the London *Daily News*, Poe wrote his English friend again in 1846, offering to contribute to that newspaper and forwarding a copy of a new volume of his works. Dickens reply to that letter, 19 March 1846, is the last recorded communication between the two authors (Pollin 3:356). But Dickens never forgot the tragic, gifted author whom he had met in Philadelphia. More than a quarter of a century later, when he returned to America in 1868, Dickens sought out Poe's mother-in-law, Maria Clemm, in Baltimore, and gave her a check for \$150.

References: Gerald Grubb, "The Personal and Literary Relationships of Dickens and Poe"; Harrison, *Complete Works*, 9:45-48, 205; 10:142-55, 206-209; vol. 11:38-64; 17:107, 124-25; "A Poe Miscellany," 1046; Ingram 433; Mabbott 1:355-56; Miller, *Building Poe Biography*, 158; Ostrom, "Revised Check List," 205, 206, 209, 228; *Letters*, 1:253-54; *Pollin* 3:356; Thomas 340-44, 347, 394, 467, 476-78, 661-62, 693, 743-44; Thomas/Jackson xxii, 361-62, 370, 384-85, 387-88, 446, 456, 465-66, 627, 630

Provenance: The letter first appeared in the *Century Magazine*, September 1894.

Hawthorne

Salem, June 1st. 1846

My dear Sir,

I presume the publishers will have sent you a copy of the paper from an Old Volume — the latest (and, probably, the last) collection of my tales and Sketches. I have read your occasional notices of my productions with great interest — not so much because your judgment was, upon the whole, favorable, as because it seemed to be given in earnest. I care for nothing but the truth; and shall always much more readily accept a harsh truth, in regard to my writings, than a disguised falsehood.

I confess, however, that I admire you rather as a writer of Tales than as a critic upon them. I might often — and often do — dissent from your opinions, in the latter capacity, but could never fail to recognize your force and originality, in the former.

Yours every truly,

Wm. Hawthorne.

E. A. Poe, Esq.
New York.

□ 2228 [Poe, Edgar Allan] Hawthorne, Nathaniel

Autograph Letter signed ("Nath. Hawthorne"), 1 page 4to, Salem, 17 June 1846, to Edgar Allan Poe in New York; with seal remnant, postmark, and seal tear on integral address leaf; discoloration and splitting to fold joining the letter and address leaf. Half blue morocco slipcase

A TRIBUTE FROM ANOTHER TELLER OF TALES. Since January 1846 and the demise of the *Broadway Journal*, Poe had worked most steadily as a contributor to *Godey's Lady's Book*. Poe had published a glowing review of Hawthorne's *Twice-Told Tales* in 1842 and continued his generous praise for the New Englander's work throughout his career. Here Hawthorne writes Poe, delicately suggesting that he might care to review Hawthorne's *newest* book: "I presume the publisher [Poe's own publishers Wiley & Putnam] will have sent you a copy of ['Mosses from an Old Manse'—the latest (and, probably, the last) collection of my tales and sketches. I have read your occasional notices of my productions with great interest—not so much because your judgment was, upon the whole, favorable, as because it seemed to be given in earnest. I care for nothing but the truth; and shall always much more readily accept a harsh truth, in regard to my writings, than a sugared false hood."

"I confess, however," Hawthorne continues with distinctly unsugared frankness, "that I admire you rather as a writer of Tales, than as a critic upon them. I might often—and often do—dissent from your opinions, in the latter capacity, but could never fail to recognize your force and originality in the former." Hawthorne's reservations about Poe's critical writings probably stemmed, in large part, from Poe's charges of plagiarism in the works of Longfellow and Hawthorne himself.

Although Elizabeth Phillips has written that this letter from Hawthorne "must have pleased Poe . . ." (2:1138), there is reason to doubt that Hawthorne's qualified praise was entirely welcome. No response from Poe is known to have been made, and there is, indeed, no record of further correspondence between the two men of any kind. When Poe completed his critique "Tale-Writing—Nathaniel Hawthorne" for *Godey's* at some time before December 1846 (Thomas/Jackson 671), it was clear that he had modified his critical opinion of Hawthorne, and not for the better. In this, his last critical analysis of Hawthorne's work, Poe even withdrew one of the kudos he had earlier awarded the New Englander. Now, he asserted, ". . . the fact is he is *not* original in any sense" (Harrison 13:144).

Provenance: Richard Gimbel.

□ 2229 [Poetry]

Whittier, John Greenleaf. Poems. *Philadelphia: Joseph Healy and Boston: Weeks, Jordan and New York: John S. Taylor, 1838* ☆ **Burroughs, John.** Wake-Robin. *New York: Hurd and Houghton and Cambridge: The Riverside Press, 1871* ☆ **Harte, Bret.** Poems. *Boston: Fields, Osgood, 1871*

Together 3 volumes 12mo and 8vo. Original bindings; condition varies.

FIRST EDITIONS. The Whittier with a clipped signature on the endpaper; the Harte with a signature within box on front cover.

References: BAL 2135, 7253; Currier 40

□ 2230 [Poetry]

Levertov, Denise. The Double Image. *London: Cresset Press, 1946* ☆ **Levertov, Denise.** Embroideries. *Los Angeles: Black Sparrow Press, 1969* ☆ **Levertov, Denise.** The Jacob's Ladder. *New York: New Directions, 1961.* 2 copies ☆ **Walsh, Ernest.** Poems and Sonnets. *New York: Harcourt, Brace, 1934* ☆ **Widdemer, Margaret.** A Tree with a Bird in It. *New York: Harcourt, Brace, 1922* ☆ **Field, Eugene.** A Little Book of Western Verse. *Chicago, 1889.* One of 250 copies ☆ **Frost, Robert.** Collected Poems. *New York: Random House, 1930.* One of 1,000 ☆ **Cummings, E. E.** Tulips and Chimneys. *New York: Thomas Seltzer, 1923* ☆ **Reese, Lizette Woodworth.** A Wayside Lute. *Portland: Thomas B. Mosher 1909.* One of 25 on japan vellum ☆ **Cahoon, Herbert.** Thanatopsis. *New York: Banyan Press, 1949.* Inscribed by Cahoon for H. B. Martin

Together 11 volumes 8vo. Generally clean. Original bindings; some soiling and rubbing.

FIRST EDITIONS. *The Double Image* and *Embroideries* signed by Levertov; the Frost and Cahoon signed.

□ 2231 **Pound, Ezra**

A Lume Spento. [Venice:] for the Author by A. Antonini, 1908

8vo. Original printed wrappers, uncut; minor fading and soiling, edge of rear cover chipped. Slipcase.

FIRST EDITION. ONE OF APPROXIMATELY 150 COPIES. This is Pound's first book and "one of the rarest and most desirable books of modern poetry" (Goldwasser). In his recent census of *A Lume Spento*, Thomas A. Goldwasser accounts for 33 copies of the book, the present copy designated "Copy BB."

References: Gallup A1; Goldwasser 39-40

Provenance: 1. Nathan N. Wallack; sold in his sale, Parke-Bernet, 2 March 1948, lot 459. 2. Harry Bacon Collamore, with his bookplate; given by him to 3. Paul Balassone.

- 2232 **Pound, Ezra**
Personae. London: Elkin Mathews, 1909

8vo. Half-title. Original dark gray-brown boards gilt; spine carefully repaired, some rubbing and scuffing.

FIRST EDITION. Of the 1,000 sets of sheets originally printed for this edition, somewhat less than half were instead issued as part of *Personae & Exultations* (1913). This copy is one of the earlier ones with the five lines on the spine measuring 2 cm. (later copies measured 1.5 cm.).

Reference: Gallup A3

Provenance: Janet Dodge, with her bookplate.

- 2233 **Pound, Ezra**
Hugh Selwyn Mauberly. London: Ovid Press, 1920

8vo. Unopened, initials and colophon by Edward Wadsworth, initial and final blank used as pastedowns as usual; slight discoloration of first and last leaves. Original half cloth, inset paper label in front cover. Cloth slipcase.

FIRST EDITION. ONE OF 200 NUMBERED COPIES (Ransom states that fewer than the given number of copies were actually issued).

References: Gallup A19; Ransom 373

- 2234 **[Price, William]**
Clement Falconer: or, the Memoirs of a Young Whig. Baltimore: N. Hickman, 1838

2 volumes 12mo. 2-line errata on verso of 20-3 in volume 1, 4-page publisher's advertisement at rear of volume 2. Original green boards, rose cloth spines, printed paper labels; some fading, chipping of label. Green cloth slipcase.

FIRST EDITION.

Reference: Wright 1:2072

Provenance: 1. Arthur Swann, with his bookplate; his sale, Parke-Bernet, 25 March 1960, lot 345. 2. C. Waller Barrett, with his bookplate.

□ 2235A **Rawlings, Marjorie Kinnan**

The Yearling. New York: Charles Scribner's Sons, 1939

4to. 16 illustrations by N.C. Wyeth, facsimile of a Wyeth letter, pictorial endpapers. Original cloth gilt. Slipcase; faded.

FIRST EDITION. ONE OF 750 COPIES, SIGNED BY RAWLINGS AND WYETH. A fine copy.

□ 2236 **Riley, James Whitcomb**

"The Old Swimmin'-Hole," and 'Leven More Poems. By Benj. F. Johnson, of Boone. *Indianapolis: George C. Hitt, 1883*

8vo. Half-title, title printed in red, uncut. Original cream wrappers with same text as title, also printed in red. Original printed brown paper dust wrapper; in fragments.

FIRST EDITION. ONE OF 1,000 COPIES OF RILEY'S FIRST SEPARATE PUBLICATION.

Reference: BAL 16525

Provenance: Arthur Swann, with his bookplate; sold in his sale, Parke-Bernet, 22 March 1960, lot 360.

□ 2237 **Remington, Frederic**

Pony Tracks. New York: Harper & Brothers, 1895

4to. Title-page in red and black, numerous illustrations by Remington; stain on page 148-9, endpapers and a few pages spotted. Original ochre cloth, gilt lettering and colored design on covers and spine; rubbed, soiled, inner hinge cracking, some fraying along upper joint. Brown folding-case.

FIRST EDITION. REMINGTON'S FIRST BOOK, INSCRIBED: "To Mrs. J. Kennedy Todd from Frederic Remington. Now you may understand why I so much admire the 'wide' gate-house."

References: BAL 16489; Seven Gables, More First Books 217

Provenance: Mrs. J. Kennedy Todd, with Remington's inscription to her.

□ 2238 **Robinson, Edwin Arlington**

The Torrent and the Night Before. Gardiner, Maine: for the Author, 1896

8vo. Light soiling. Original blue wrappers, with title printed in black on front cover; some chipping of spine, some careful restoration. Blue morocco slipcase.

THE TORRENT
AND THE NIGHT BEFORE
BY EDWIN ARLINGTON
ROBINSON, GARDINER
MAINE, 1889-1896

Qui pourrais-je imiter pour être original ?
Coppée

Line inserted on page 7
E. A. Robinson
July 29, 1933

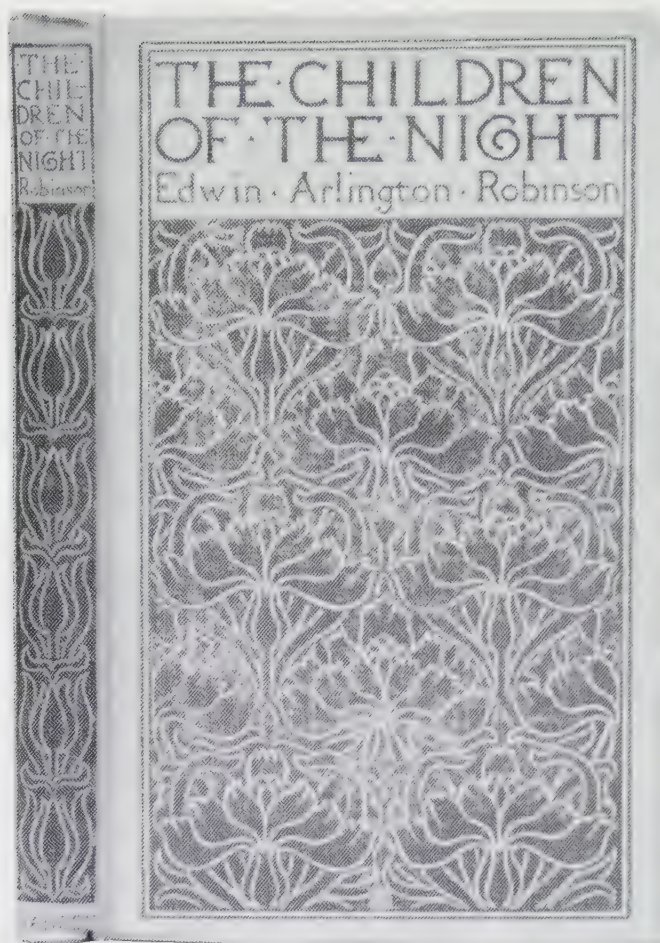
PRINTED FOR THE AUTHOR
MDCCCXCVI

2238

FIRST EDITION. ROBINSON'S FIRST BOOK, INSCRIBED: "With Compliments of E. A. Robinson." A note in Robinson's hand on the title-page reads "Line inserted on page 7 E. A. Robinson July 29, 1933." On page 7 is this handwritten line, initialed by Robinson: "But they danced and they drank and their souls grew gay." Laid in are an autograph note signed by Robinson, dated 19 December 1896, requesting that the literary editor of *The Independent* read *The Torrent* and two other of his works, and a typescript note with manuscript notations in Robinson's hand. *The Torrent* was privately printed in an edition of 312 copies, but apparently about half were destroyed in a fire. Only about 56 copies are known to exist today.

Reference: Hogan 3

Provenance: Charles C. Auchincloss, with his bookplate.



2239

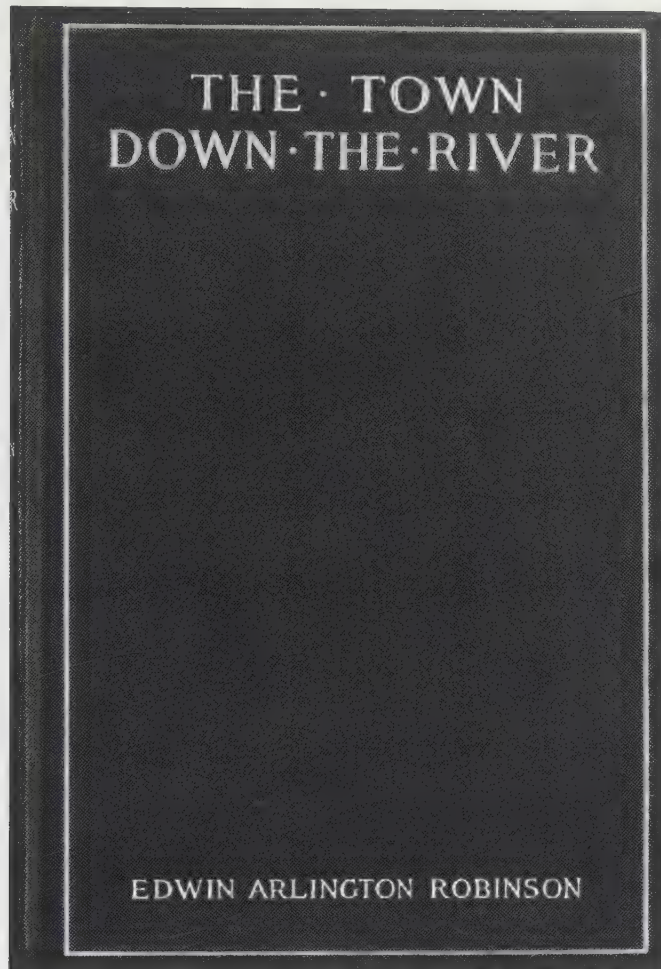
- 2239 **Robinson, Edwin Arlington**
Children of the Night. A Book of Poems. Boston: Richard G. Badger, 1897

8vo. Slight spotting, generally light marginal browning. Original tan decorated cloth designed by T. B. Hapwood; some soiling, rubbing.

FIRST EDITION. ONE OF 500 COPIES ON BATCHWORTH PAPER (OF AN EDITION OF 550). PRESENTATION COPY, INSCRIBED: "Rev. L. M. Powers from E. A. Robinson 4 December 1897." This inscription is dated two days before the publication date of 6 December. This volume includes most of the poems from *The Torrent* and thirty new poems. With a two-page AUTOGRAPH LETTER SIGNED, mounted in its envelope on the inside lower cover, dated 16 July 1897 from Gardiner, Maine, to Reverend Powers in Somerville, Massachusetts, enquiring if he has an extra copy of *Poet Lore* as Robinson wants to "see what Miss Clarke has to say of me." He mentions that he "hope[s] to have a book for you in the fall-probably in November."

Reference: Hogan 4

Provenance: Reverend L. M. Powers, with Robinson's inscription to him.



2240

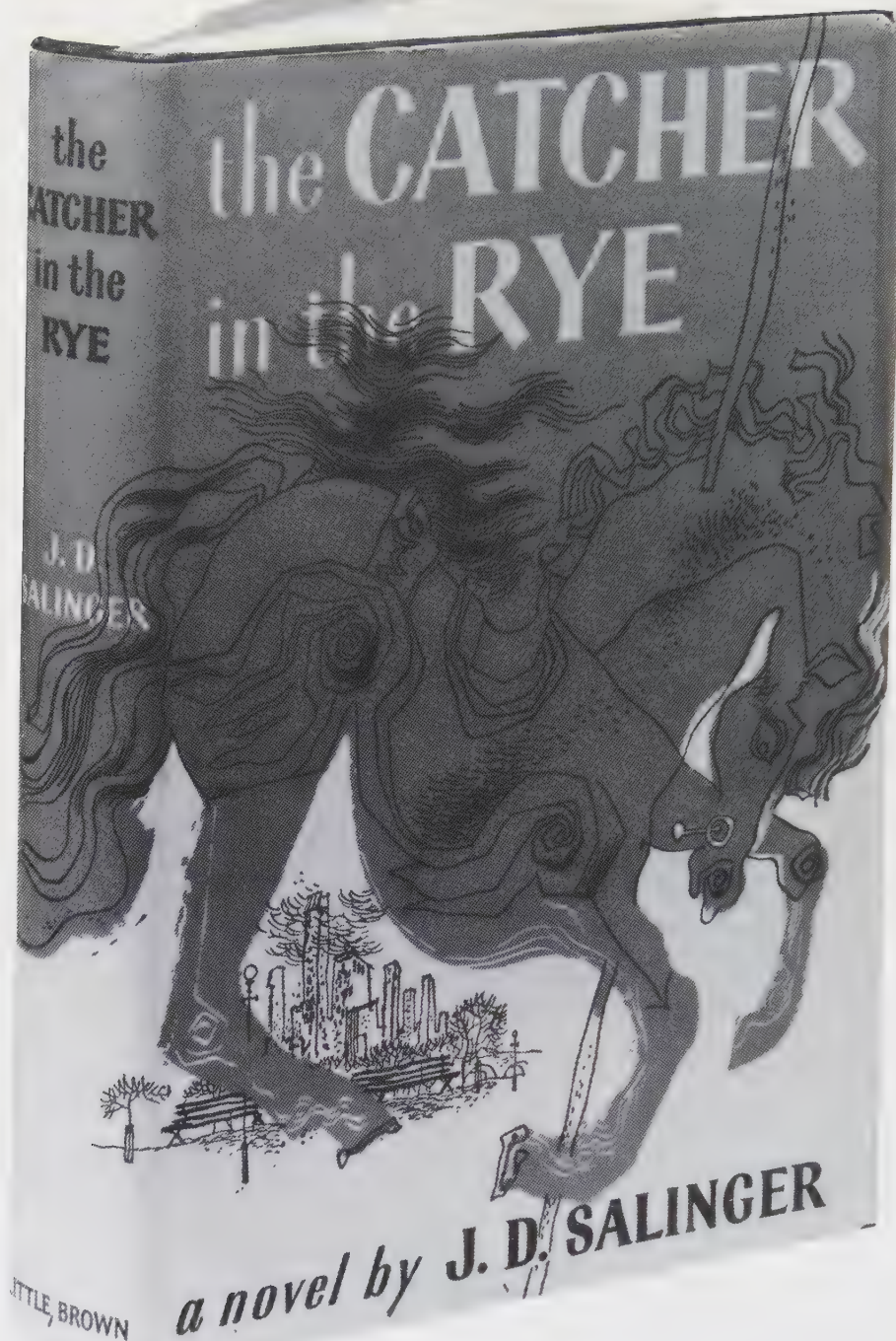
□ 2240 **Robinson, Edwin Arlington**

The Town Down the River. A Book of Poems. *New York: Charles Scribner's Sons, 1910*
☆ *The Torrent and the Night Before*. *New York and New Haven: Edmond Byrne Hackett, 1928* ☆ *Tristram*. *New York: Macmillan, 1927*

Together 3 volumes 8vo. Some leaves unopened in *Tristram*; some browning. Original bindings. *The Town* in a half green morocco slipcase. *Tristram* in original board box; rubbed.

ALL THREE BOOKS SIGNED OR INSCRIBED BY ROBINSON. *The Town* is a PRESENTATION COPY, INSCRIBED: "To J. H. Gardiner from E. A. Robinson October, 1910." *The Torrent* is SIGNED in three places: "312 E. A. R." on the upper free endpaper, "E. A. Robinson" on the limitation page, and "E. A. Robinson" on the title-page. This copy is ONE OF 110 SIGNED AND NUMBERED COPIES. *Tristram* is SIGNED on the limitation page: "E. A. Robinson." This copy is ONE OF 350 SIGNED AND NUMBERED COPIES.

Provenance: The Town: 1. J. H. Gardiner, with Robinson's inscription to him. 2. Frank Brewer Bemis, with his bookplate. 3. C. Waller Barrett, with his bookplate.



2241

- 2241 **Salinger, J.D.**
The Catcher in the Rye. Boston: Little, Brown, 1951

8vo. Half-title. Original black cloth. Original pictorial dust jacket after Michael Mitchell; some rubbing and minor soiling. Half brown morocco slipcase.

FIRST EDITION. SALINGER'S FIRST BOOK.

Reference: Seven Gables, *First Books* 241

- 2242 **Santayana, George**
Sonnets and Other Verses. *Cambridge and Chicago: Stone and Kimball, 1894*

8vo. Half-title, elaborate decorated title with leaf of advertisements for Stone and Kimball laid in; a few pages with minor spotting or soiling. Original vellum, gilt; warped.

FIRST EDITION. ONE OF 60 LARGE-PAPER COPIES. PRESENTATION COPY, INSCRIBED: "[Bertrand] Russell from GS Cambridge USA August 1, 1894." RARE.

Reference: Seven Gables, *First Books* 244

- 2243 **[Simms, William Gilmore]**
Guy Rivers: A Tale of Georgia. *New York: Harper & Brothers, 1834*

2 volumes 12mo. Publisher's advertisement on leaf preceding title-page in volume 1, dedication page on leaf following title-page in volume 1, final blank in volume 1, 2-page publisher's advertisement at rear of volume 2; tear in lower margin of E5 in volume 2, some spotting and browning. Original salmon cloth, printed paper labels on spines; fading, rubbing. Green cloth slipcase.

FIRST EDITION.

References: BAL 18050; Wright 1:2420

Provenance: 1. E. Walton, with his signature on the upper pastedown in volume 1. 2. Arthur Swann, with his bookplates; his sale, Parke-Bernet, 22 March 1960, lot 369.

- 2244 **[Simms, William Gilmore]**
The Yemassee. A Romance of Carolina. *New York: Harper & Brothers, 1835*

2 volumes 12mo. Final blank in volume 1, 14-page publisher's advertisement at the rear of volume 2; spotting, most intensive on endpapers. Original rose watered muslin, printed paper labels on spines; fading of spines, some rubbing and soiling. Red cloth slipcase.

FIRST EDITION, FIRST STATE. With the omitted copyright notice corrected in these volumes by a paste-on in volume 1. *The Yemassee* was the most popular of Simms's historical romances. Simms is known for his more realistic portrayal of the Indian, depicting him as neither the ferocious, untamed creature of Bird nor the stylized Noble Savage of Cooper.

References: BAL 18051; Wright 1:2438

- 2245 [Simms, William Gilmore]
 Mellichampe. A Legend of the Santee. *New York: Harper & Brothers, 1836*
- 2 volumes 12mo. Pencilled notes on endpapers, slight spotting. Original purple embossed binder's cloth (*BAL*: sample 3), printed paper labels; some soiling, rubbing and fading. Brown cloth wrappers. Open-backed slipcase.
- FIRST EDITION. Simms described *Mellichampe* as a further "episode," not a sequel, of *Partisan*.
- References*: *BAL* 18057; Wright 1:2430
- 2246 [Simms, William Gilmore]
 The Damsel of Darien. *Philadelphia: Lea and Blanchard, 1839*
- 2 volumes 12mo. Initial blank and publisher's advertisements in volume 2, author's advertisement leaf, 2-page publisher's advertisement preceding title-page. Original blue-green muslin, printed paper labels (*BAL* binding B); paper labels soiled, light rubbing. Half red morocco slipcase.
- FIRST EDITION, FIRST ISSUE. With errata.
- References*: *BAL* 18065; Scribner's, *American Historical Novels* 3; Wright 1:2417
- Provenance*: Thomas A. Sweetser of Boston, with his signature on the front free endpaper.
- 2247 [Simms, William Gilmore]
 The Lily and the Totem, or the Huguenots in Florida. A Series of Sketches, Picturesque and Historical, of the Colonies of Colnigi, in North America 1562-1570. *New York: Baker and Scribner, 1850*
- 8vo in 12's. Final blank; spotting and browning, some marginal tears from opening. Original blue-green cloth, decorated with stylized floral border in blind with central lozenge of intertwined "B & S" initials, spine gilt-lettered; some fraying at extremities, rubbing. Slipcase; faded.
- FIRST EDITION.
- References*: *BAL* 18121; Wright 2:2426
- Provenance*: H. Ledyard, with his signature dated "Sep. 1850" on the front free endpaper. Ledyard is identified in a note as a second lieutenant in the Civil War. 2. C. Waller Barrett, with his bookplate.

THE
DAMSEL OF DARIEN.

BY THE AUTHOR OF
"THE YEMASSEE," "GUY RIVERS,"
"MELlichAMPE," &c.

"Què te hice vil fortuna,
Porque te quieras mudar,
Y quitarme de mi silla,
En que el Rey me fue à sentar.

EL CONDE GRIMALTOS

IN TWO VOLUMES

VOL. I.

PHILADELPHIA:
LEA AND BLANCHARD.
SUCCESSORS TO CAREY AND CO.

1839.

- 2248 **Simms, William Gilmore**
Poems Descriptive, Dramatic, Legendary and Contemplative. *New York: Redfield, 1853*

2 volumes 8vo. Engraved portrait frontispiece, initial blank in volume 2, 12-page publisher's advertisement. Original blue cloth, blind rule, spines gilt-lettered; some fraying to heads and tails of spines.

FIRST EDITION. PRESENTATION COPY, INSCRIBED: "J.A. Richards, Esq. with respects of the Author."

Reference: BAL 18144

Provenance: 1. J. A. Richards, with Simms's inscription to him. 2. C. Waller Barrett, with his bookplate. Donated to 3. The University of Virginia Library, with its duplicate tag.

- 2249 **Snow, Charles Wilbert and Ewen MacLennan**
Songs of the Neukluk. [*Rockland, Maine: Rockland Courier-Gazette, 1913*]

8vo. Photographic plate of Council, Alaska; lower free endpaper removed. Original rust cloth, title in gilt on front cover. Remnants of plain brown dust jacket; shaken.

FIRST EDITION. ONE OF 100 COPIES. PRESENTATION COPY, INSCRIBED by Snow on the front free endpaper: "To Aunt Aggie, with Love, Wilbert. July 2, 1913." *Songs of the Neukluk* was written during the winter of 1912. Snow, a government reindeer agent, contributed eleven of the poems; MacLennan, a miner, wrote the remaining seven.

Accompanying this volume is the typed correspondence and carbons between John S. Van E. Kohn of Seven Gables Bookshop and Wilbert Snow relating to this volume.

Reference: Seven Gables, *More First Books* 247 (this copy)

Provenance: 1. Agnes Beatrice Meservey, with Snow's inscription to her. 2. Helen Meservey.

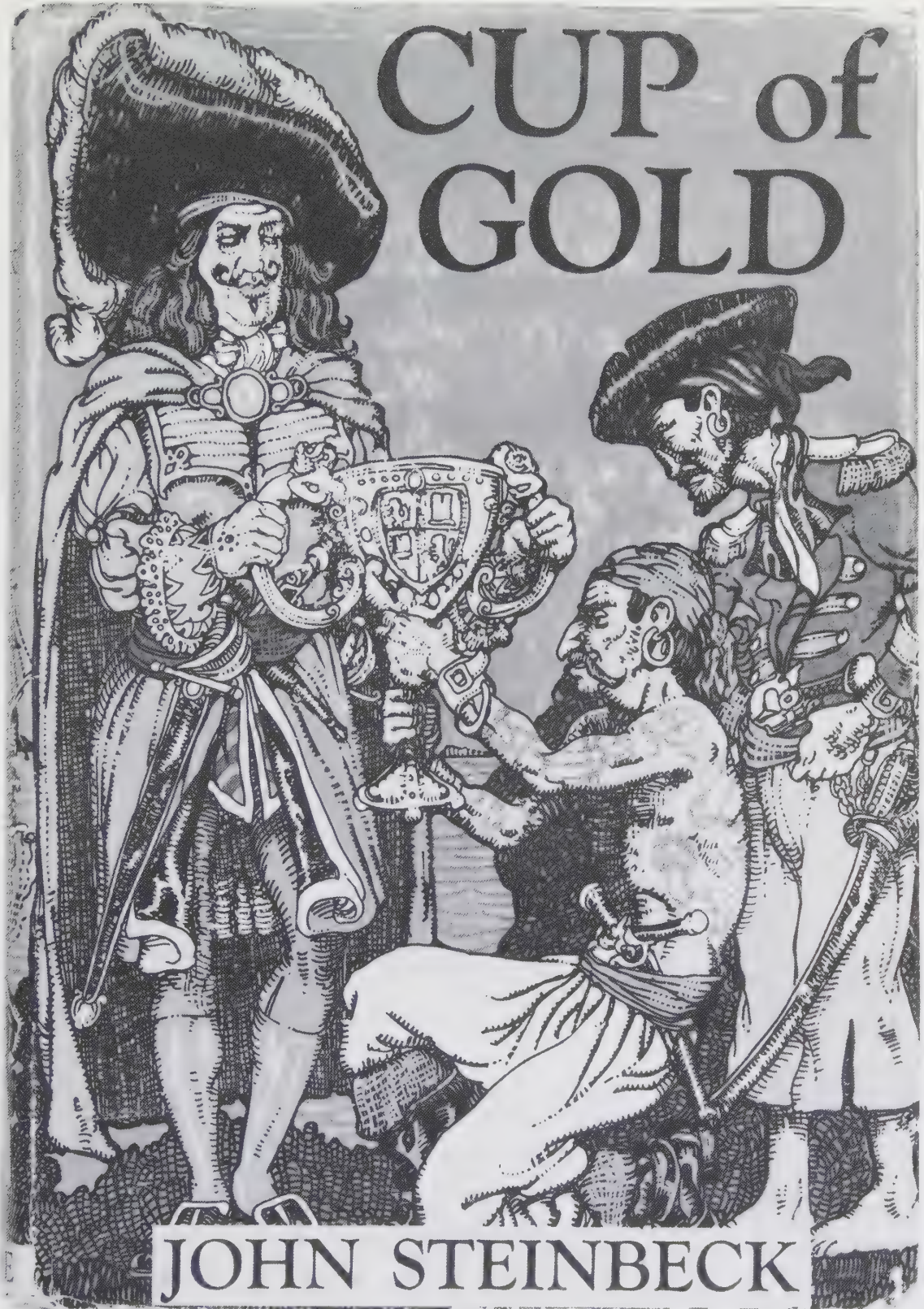
- 2250 **Steinbeck, John**
The Cup of Gold. *New York: Robert M. McBride, 1927*

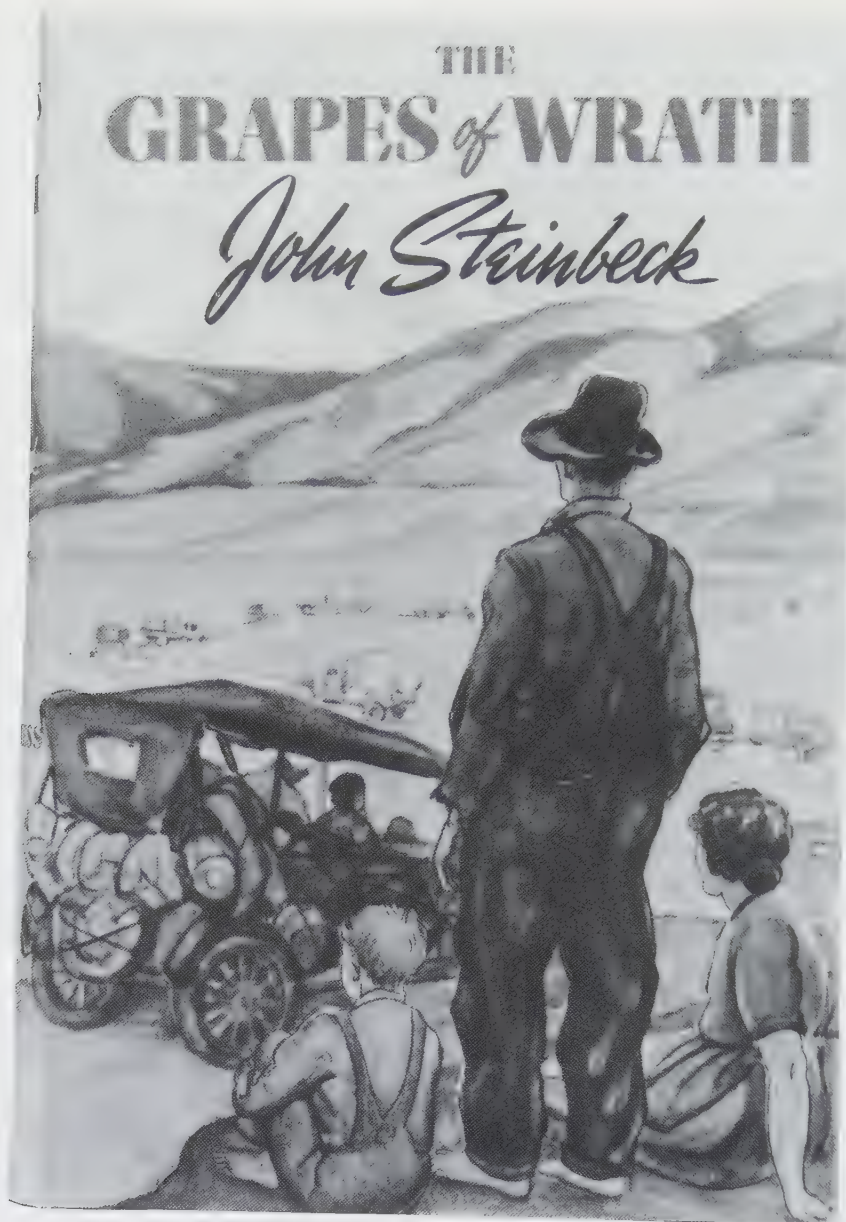
8vo. Partially unopened. Original bright yellow cloth; slight wear. Original pictorial dust-jacket; some wear along edges.

FIRST EDITION, FIRST ISSUE. Steinbeck's first book.

Reference: Goldstone and Payne A1

CUP of GOLD





2251

- 2251 **Steinbeck, John**
The Grapes of Wrath. New York: The Viking Press, [1939]

8vo. List of works by Steinbeck on verso of half-title. Original beige cloth with dust jacket illustration reduced and in brown outline, endpapers with illustrations of sheet music for the "Battle Hymn of the Republic" printed in brown on cream. Original decorated dust jacket after painting by Elmer Stanley Hader, front and rear flaps with publisher's advertisements and reviews.

FIRST EDITION. A fine copy.

Reference: Goldstone and Payne A12a

Chas. Warren Stoddard
His own book
2

Issued at ^{San Francisco} ~~San Francisco~~
CAL on Friday 2d August -
1867 - After more trial
and vexation than is due
to one harmless author.
I thank God it is well
over and out of mind.
C. S. W.

2252

- 2252 Stoddard, Charles Warren
Poems. *San Francisco: A. Roman, 1867*

8vo. Illustrations by William Keith; label removed from front pastedown, some tearing along inner hinges. Original green cloth; light rubbing.

FIRST EDITION. ONE OF 750 COPIES. STODDARD'S OWN COPY OF HIS FIRST BOOK, INSCRIBED: "Chas. Warren Stoddard. His own book. Issued at San Francisco, CAL on Friday 2d August 1867—After more trial and vexation than is due to one harmless author—I thank God it is well over and out of mind. C. S. W." There are also manuscript comments and corrections on pages 55 and 57. The poems were selected and edited anonymously by Bret Harte.

Reference: BAL 7239 (BAL binding variant D, sequence undetermined)

- 2253 **Stowe, Harriet Beecher**
Uncle Tom's Cabin; or, Life Among the Lowly. *Boston: John P. Jewett and Cleveland, Ohio: Jewett, Proctor & Worthington, 1852*

2 volumes 8vo. Cream-coated endpapers, 6 plates, title-page vignettes; short marginal tear in 25-4 and 25-5 in volume 1 and 9-4 in volume 2, some creasing along gutters of some gatherings in volume 2. Original brown cloth; slight rubbing, careful repair to spine of volume 1, slight rubbing, a few gatherings slightly sprung. Brown morocco solander case.

FIRST EDITION. Uncle Tom's Cabin was first published in serial form in the abolitionist periodical *National Era*. Originally it had been Stowe's intention to complete the work in a few issues of the magazine, but the public's interest in the story was so strong that she continued it for ten months (5 June 1851 - April 1852). Prior to the printing of the last two serial installments, J. P. Jewett issued this two-volume work (20 March 1852).

Uncle Tom's Cabin, which Mrs. Stowe had been inspired to write after the passage in 1850 of the Fugitive Slave Law, "quickly became a runaway sensation. . . In the South she became a hated woman whose book, according to a literary journal, was 'a criminal prostitution of the high functions of the imagination.' To many more she was the little lady who caused the Civil War and freed the slaves" (*Negro History*).

References: Grolier, *American* 61; *Negro History* 94; *PMM* 332; Sabin 92457

Provenance: 1. Adeline Augusta Hall, with the inscription "A. Augusta, Halls 25th birth day present from her Father and Mother." 2. Harold Greenhill, with his bookplate.

- 2254 **Teasdale, Sara**
Sonnets to Duse and Other Poems. *Boston: The Poet Lore Company, 1907*

8vo. 2 plates, frontispiece portrait, decorated title in rust and black; minor discoloration of rear endpapers. Original charcoal boards, cream printed label with black border on front cover, paper spine label; light wear.

FIRST EDITION. VERY RARE. Many of the poems collected in this volume had already appeared in *Reedy's Mirror* and *The Potter's Wheel*, a magazine limited to one manuscript copy each month, with original illustrations by Teasdale and her friends. Teasdale's parents financed the publication of *Sonnets*, her first book.

Reference: Seven Gables, *First Books* 278 (this copy)

Sonnets to Duse

BY

SARA TEASEALE

WALDEN;
OR,
LIFE IN THE WOODS.

By HENRY D. THOREAU,
AUTHOR OF "A WEEK ON THE CONCORD AND MERRIMACK RIVERS."



I do not propose to write an ode to dejection, but to brag as lustily as chanticleer in the morning, standing on his roost, if only to wake my neighbors up. — Page 92.

BOSTON:
TICKNOR AND FIELDS.

M DCCC LIV.

□ 2255 **Thoreau, Henry David**

A Week on the Concord and Merrimack Rivers. Boston and Cambridge: James Monroe and New York: George P. Putnam and Philadelphia: Lindsay and Blakiston and London: John Chapman, 1849

12mo. Advertisement leaf for *Walden* at rear; slight discoloration of endpapers. Original brown cloth with clear imprint at foot of spine; slight rubbing. Half morocco folding-case.

FIRST EDITION, SECOND ISSUE. A FINE COPY OF THOREAU'S FIRST BOOK. This work, published at Thoreau's expense, fared poorly: of the 1,000 copies printed, 706 copies were returned to the author. Commenting in his journal on 28 October 1853 on the book's lack of success, Thoreau wrote: "I have now a library of nearly 900 volumes, over 700 of which I wrote myself. Is it not well that the author should behold the fruits of his labor, my works are piled upon one side of my chamber half as high as my head, my opera omnia. This is authorship, these are the works of my brain."

References: Allen 2; Johnson, *High Spots* 73

□ 2256 **Thoreau, Henry David**

Walden; or Life in the Woods. Boston: Ticknor and Fields, 1854

8vo. Title vignette of Thoreau's hut, map of Walden Pond, final blank, 6-page publisher's advertisement dated April 1854 inserted between endpapers. Original brown cloth, covers with triple rule, floral cornerpieces, floral-foliage central design on covers, spine ruled in blind, gilt-lettered; some light rubbing, a few spots. Half morocco slipcase.

FIRST EDITION. A very nice copy.

Reference: Allen 8

Provenance: 1. Stephen M. Crosby (?), with his signature dated "20th Oct/54." 2. Mildred Greenhill, with her bookplate.

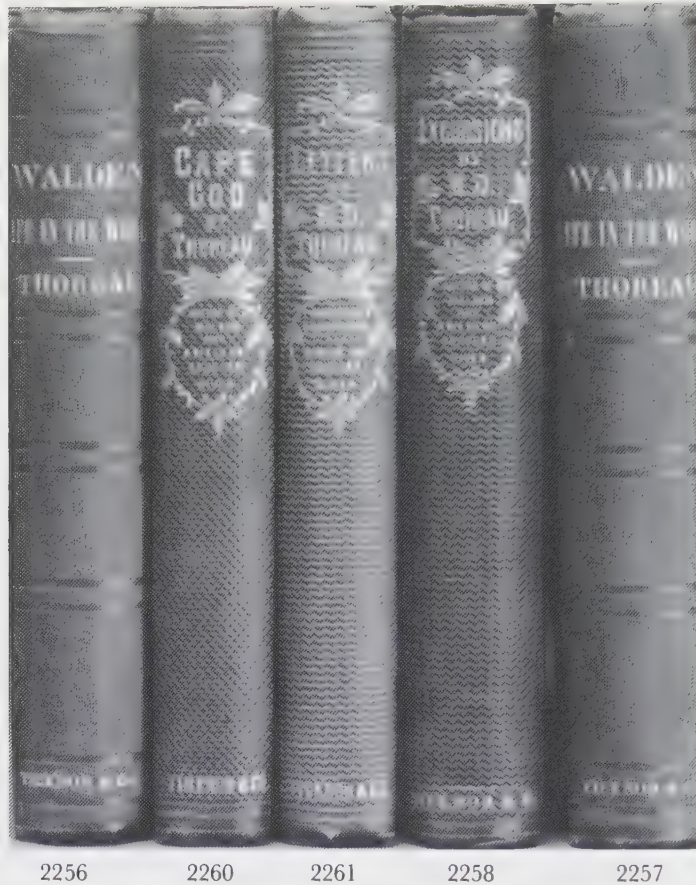
□ 2257 **Thoreau, Henry David**

Walden; or Life in the Woods. Boston: Ticknor and Fields, 1854

8vo. Title vignette of Thoreau's hut, map of Walden Pond, final blank; slight generally marginal spotting, endpapers slightly spotted, pages 266-7 with mark from insert. Original brown cloth, covers with triple rule in blind, foliage cornerpieces and stylized central design in blind, spine ruled in blind, gilt-lettered. Half morocco slipcase.

FIRST EDITION. A very nice copy.

Provenance: Victor B. Bell, with his signature dated 1855.



- 2258 **Thoreau, Henry David**
Excursions. Boston: Ticknor and Fields, 1863

8vo. Frontispiece portrait after Rowse, leaf of advertisements for Thoreau's writings preceding frontispiece; frontispiece offset onto title-page. Original blue cloth, gilt; light rubbing. Half morocco slipcase.

FIRST EDITION. A fine copy.

Reference: Allen 15

Provenance: Annie E. Kirk, with her signature dated April 1865.

- 2259 **Thoreau, Henry David**
The Maine Woods. Boston: Ticknor and Fields, 1864

8vo. Single leaf publisher's advertisement preceding title-page, appendix; offsetting on page 195, a few pencil marks. Original slate blue cloth, blindstamped, gilt-lettered spine; a few minor marks on rear cover. Half morocco slipcase.

FIRST EDITION. A FINE COPY. Edited after Thoreau's death by William Ellery Channing and Sophia E. Thoreau, *The Maine Woods* consists of two previously published articles—"Ktaadn," which appeared in *The Union Magazine* and "Chesuncook," which appeared in *The Atlantic Monthly*—and "The Allagash and East Branch" and the Appendix, which were published for the first time.

Reference: Allen 18

- 2260 **Thoreau, Henry David**
Cape Cod. Boston: Ticknor and Fields, 1865 [1864]

8vo. Initial blank, page of advertisements for Thoreau's writings facing title-page, 24-page publisher's advertisement dated December 1864. Original slate blue cloth, gilt; slight rubbing along edges, minor fading of spine. Half morocco slipcase.

FIRST EDITION. *Cape Cod* was edited by Sophie E. Thoreau and William Ellery Channing. A very good copy.

Reference: Allen 19

Provenance: Annie E. Kirk, with her signature dated June 1865.

- 2261 **Thoreau, Henry David**
Letters to Various Persons. Boston: Ticknor and Fields, 1865

8vo. Brown-coated endpapers, list of Thoreau's writings on verso of leaf preceding the title-page, final blank; a few leaves roughly opened. Original slate purple cloth; slight fading of spine. Half brown morocco slipcase.

FIRST EDITION. A VERY FINE COPY. Ralph Waldo Emerson was the editor of this collection of letters, which also includes nine of Thoreau's poems.

Reference: Allen 21

- 2262 [Twentieth-Century Fiction]
Wharton, Edith. *Ethan Frome.* *New York: Scribner's, 1911* ☆ **Cabell, James Branch.** *Jurgen.* *New York: Robert M. McBride, 1919* ☆ **Pidgin, Charles F., and J. M. Taylor.** *The Chronicles of Quincy Adams Sawyer, Detective.* *Boston: L. C. Page, 1912.* Vincent Starrett's copy of the first impression ☆ **Lardner, Ring W.** *You Know Me Al.* *New York: Doran, [1916]* ☆ **Peattie, Donald C.** *An Almanac for Moderns.* *New York: Putnam's, [1935]* ☆ **Bachelor, Irving.** *Eben Holden.* *Boston, [1900]* ☆ **Guthrie, A.B., Jr.** *The Big Sky.* *New York: William Sloane, [1947]* ☆ **Lewis, Sinclair.** *Main Street.* *New York: Harcourt, Brace, 1920*

Together 8 volumes 8vo. Some slight browning or soiling in some of the volumes. Original cloth; some wear. Some slipcases.

FIRST EDITIONS. The Bachelor with a one-page letter signed laid in. Fine copies of the Wharton, Cabell and Peattie.

- 2263 **Westcott, Edward Noyes**
David Harum. A Story of American Life. *New York: D. Appleton, 1898*

8vo. Half-title; slight marginal browning and soiling. Original green decorated cloth; some discoloration and rubbing.

FIRST EDITION. In a note accompanying this copy, John Kohn states: "Jake Blanck knows of no other copy in green cloth with 1898 date. He has seen one other copy dated 1899."

Provenance: Flora C. Boyington, with an inscription to her on the flyleaf: "Flora C. Boyington. From Mother. Jan. 23rd, 1899."

- 2264 **Westcott, Glenway**
The Bitterns. *Evanston, Ill.: Monroe Wheeler, [1920]*

16mo. Original black wrappers, sewn, design in silver by Frederik Nyquist; small chip on rear outer corner.

FIRST EDITION. VERY RARE. The first separate work by Westcott and the first work Wheeler published. Westcott, who was an undergraduate at the University of Chicago when *The Bitterns* was published, gave to friends most of the 150 copies in this edition.

Reference: Seven Gables, *More First Books* 279 (this copy)

- 2265 [Western American Fiction]
Wister, Owen. *The Virginian.* *New York and London: Macmillan, 1902* ☆ **Wood, Charles E. S.** *A Book of Tales Being Some Myths of the North American Indians.* *Portland: McArthur & Wood at the Attic Press, 1901.* One of 105 copies ☆ **Hough, Emerson.** *The Covered Wagon.* *New York: Appleton, 1922* ☆ **Porter, W. S.** *Heart of the West.* *New York: McClure, 1907* ☆ **Wright, Harold Bell.** *When a Man's a Man.* *New York: A. L. Burt, [1916]*

Miss Ward.

With the kindest regards of

Edith Wharton

March 10th, 1902.

2266

Together 5 volumes 8vo. Original bindings. The Wright in a dust jacket, chipped and rubbed. The Emerson in half morocco slipcase.

FIRST EDITIONS.

- ☐ 2266 **Wharton, Edith**
The Valley of Decision. *New York: Charles Scribner's Sons, 1902*

2 volume 8vo. Titles in red and black; faint discoloring. Original burgundy cloth, gilt-lettered spines; some soiling, rubbed.

FIRST EDITION. PRESENTATION COPY, INSCRIBED: "For Miss Ward with the Kindest Regards of Edith Wharton March 10th, 1902."

Reference: Davis 6

Provenance: 1. Miss Ward, with Wharton's inscription to her. 2. C. Waller Barrett, with his bookplate. Donated to 3. The University of Virginia Library, with its duplicate tag.



2267

□ 2267 **Wharton, Edith**

The Age of Innocence. New York and London: D. Appleton, 1920

8vo. Original burgundy cloth (slight variation in color). Original cream dust jacket. Slipcase.

FIRST EDITION, FIRST PRINTING. RARE IN THE DUST JACKET.

Reference: Davis 21

□ 2268 **Wheatley, Phillis**

Poems on Various Subjects, Religious and Moral. *London: A. Bell, 1773*

8vo. Engraved portrait frontispiece; offsetting on title-page, occasional foxing. Contemporary calf; worn, rebaked, front cover detached.

FIRST EDITION. SIGNED BY WHEATLEY on the verso of the title-page. This is a crisp copy of THE FIRST VOLUME OF POETRY WRITTEN BY A BLACK AMERICAN, with the attestation leaf.

Phillis Wheatley (c. 1753-1784), who came to Boston from Senegal in 1761, was a slave serving in the household of John Wheatley. She was tutored by Mrs. Wheatley and her daughter and was greatly influenced by the Latin classics and Pope. She began to write occasional verse and became “a kind of poet-laureate in the domestic circles of Boston” (Brawley). On a trip to England in 1773 she was taken up by the circle of the Countess of Huntingdon and arrangements were made for publication of *Poems on Various Subjects*, which was to be the only collection of her verse to appear in her lifetime.

Wheatley rarely alluded to her African origins in her verse. “To the University of Cambridge, in New England,” however, does contain these lines:

’T was not long since I left my native shore,
The land of errors and Egyptian gloom:
Father of mercy! ’t was thy gracious hand
Brought me in safety from those dark abodes.

References: Brawley 31; Sabin 103136; Wegelin 432

Provenance: S. C. Fuller, given to him and inscribed by Adelaide A. Sweet, New Year’s Day 1908.

See illustration on following page

□ 2269 **Wheatley, Phillis**

Poems on Various Subjects, Religious and Moral. *Philadelphia: Joseph Crukshank, 1786*

12mo. Wear and soiling, no endpapers or flyleaves present. Disbound. Slipcase.

FIRST AMERICAN EDITION.

Reference: Wegelin 433



Published according to Act of Parliament, Sept.^r. 1, 1773 by Arch.^d Bell.
Bookfeller N^o. 8 near the Saracens Head Aldgate.

Leaves
of
Grass.

Brooklyn, New York:
1855.

2270

- 2270 **Whitman, Walt**
Leaves of Grass. Brooklyn: [for Whitman], 1855

Small folio. Engraved frontispiece portrait of Whitman by Hollyer on thick paper, marbled endpapers; frontispiece foxed, the first gathering separated but secure in binding. Original green cloth, blind- and gilt-stamped, all edges gilt; spine ends trifle worn, small ink spot on rear cover.

FIRST EDITION, FIRST ISSUE. BAYARD TAYLOR'S COPY, SIGNED AND DATED "JULY, 1855" BY HIM ON THE TITLE-PAGE. A choice copy of the most important and influential volume of poetry written in America.

References: Feinberg/Detroit 269; Grolier *American* 67; Johnson, *High Spots* 79

Provenance: 1. Bayard Taylor, with his signature. 2. Alford Klinger, with an inscription to him from F. Sixias(?), dated 1 March 1889, on the verso of the front free endpaper.

M. B. Brady.

from his friend.

Walt Whitman



- 2271 **Whitman, Walt**
Democratic Vistas. Washington, 1871

8vo. Unopened; margins and a few pages of text lightly dampstained. Later (?) green wrappers, manuscript label on front cover. Half morocco slipcase.

FIRST EDITION. INSCRIBED AND SIGNED BY WHITMAN TO THE CELEBRATED CIVIL WAR PHOTOGRAPHER MATTHEW BRADY on the front free endpaper, "M. B. Brady, from his friend, Walt Whitman."

Laid in are two pages of WHITMAN'S MANUSCRIPT NOTES in pencil for this volume (8vo. Approximately 110 words). These notes were apparently written while *Democratic Vistas* was in its earliest stages of composition. The notes begin, "put in one (short) 'splurge' to thank & celebrate the great geniuses the Biblical bards & prophets both of the old & new testaments." Also laid in is an ALS from Horace Traubel to William F. Gable, 20 February 1908.

Reference: Feinberg/Detroit 286

Provenance: 1. Matthew Brady, with the inscription described above. 2. Thomas Jefferson McKee, with his bookplate. 3. William F. Gable, with his bookplate and the Traubel letter described above. 4. B. George Ulizio, with his bookplate.

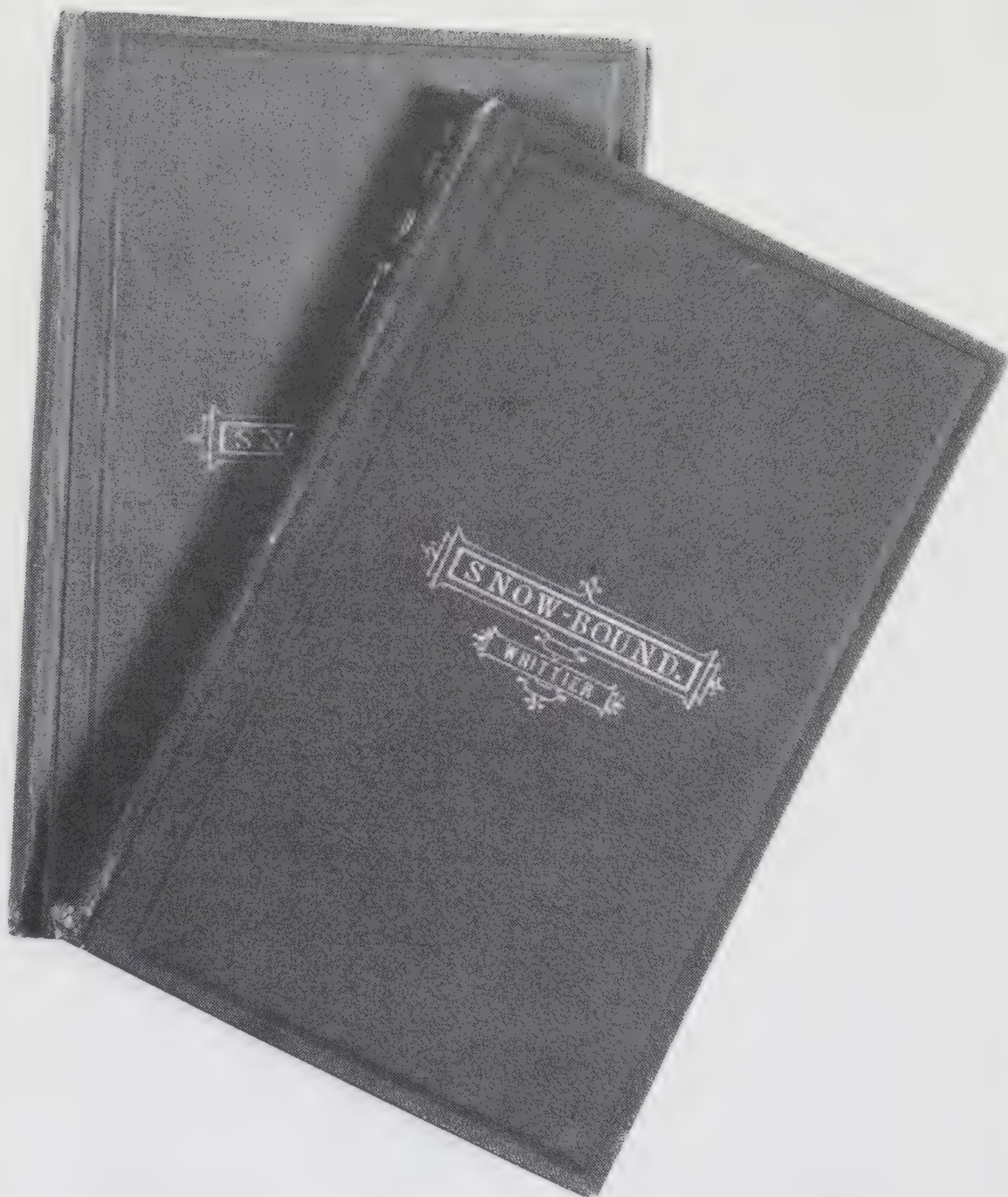
- 2272 **Whittier, John Greenleaf**
Legends of New-England. Hartford: Hamner and Phelps, 1831

12mo. Spotting, an initial blank (?) removed. Original half red cloth tan boards, printed yellow paper label on spine, top edges uncut; spine faded, boards spotted, label rubbed. Tan cloth folding-case.

FIRST EDITION, first or second state (Currier: no sequence determined between the two states). WHITTIER'S FIRST BOOK. He later tried to suppress the volume by destroying any copies that came his way.

Reference: Currier 16; Seven Gables, *First Books* 306

Provenance: 1. M. A. Downer, with an inscription to her on the upper free endpaper: "M. A. Downer's, A present from her brother Joseph. Preston Nov 1833." 2. Harry Bacon Collamore, with his bookplate.



- 2273 **Whittier, John Greenleaf**
Moll Pitcher. Boston: Carter and Hendee, 1832

8vo. Some stains, short marginal tears. Original green printed wrappers, stitched as issued, uncut; stitching loose, creasing, some staining, chipping of spine and edges. Slipcase.

FIRST EDITION. WHITTIER'S SCARCE PAMPHLET. EXTREMELY RARE IN THE ORIGINAL WRAPPERS. Whittier was not proud of this piece and wished it a quiet death, although he did use portions of it later in other works. The Lehmann Collection copy of this work, the last copy in wrappers to appear at auction, was sold on 3 December 1930 at the American Art/Anderson Galleries.

Reference: Currier 20

Provenance: P.J. Stone, with his signature on the title-page.

- 2274 **Whittier, John Greenleaf**
Snow-Bound. A Winter Idyl. Boston: Ticknor and Fields, 1866

2 copies 8vo. Yellow endpapers, half-titles, portrait frontispieces, woodcut title vignettes, woodcut vignettes on page 9; slight offsetting from the portraits, light spotting at front of the first copy. Original cloth, the first bound in green, the second in royal blue; slight rubbing. Half black morocco folding-case.

FIRST EDITIONS, FIRST AND SECOND ISSUES, respectively. Whittier's most popular poem.

References: Currier 98; Grolier, *American* 73

Provenance: *First issue:* 1. Mrs. L. Burbank, with her signature on verso of frontispiece and her booklabel. 2. Mildred Greenhill, with her bookplate. *Second issue:* 1. Emily H. Storer, with her signature on the upper free endpaper dated "March '66." 2. Mildred Greenhill, with her bookplate.

THE BRIDGE OF SAN LUIS REY

THORNTON WILDER

AUTHOR OF
THE CABALA



- 2275 **Whittier, John Greenleaf**
Snow-Bound. A Winter Idyl. Boston: Ticknor and Fields, 1866

2 copies 8vo. Yellow endpapers, half-titles, portraits, title vignettes, other illustrations; some discoloration of endpapers, some offsetting from portraits. Original rust and original blue cloth, respectively; light wear.

FIRST EDITIONS, FIRST AND SECOND ISSUES, respectively. Tipped in the second issue are two AUTOGRAPH LETTERS SIGNED from Whittier to Fields, the publisher. The first letter is signed "John G. Whittier" and dated 16 February 1866. The second letter is signed "J. G. W." and dated 21 February 1866; in it, Whittier writes of *Snow Bound*: "I am amazed at what thee say about the sale of 'Snow Bound.' It must be that each one who parts with his [money] for it finds he is humbugged & has a malicious satisfaction in getting his neighbor into the same predicament by recommending it."

Reference: Currier 98

Provenance: First issue: 1. Frank Maier, with his bookplate. 2. Frank Brewer Bemis, with his bookplate. 3. Charles Albert Horne, with his bookplate. 4. Harold Greenhill, with his bookplate. *Second Issue:* 1. Frank Brewer Bemis, with his bookplate. 2. Harold Greenhill, with his bookplate.

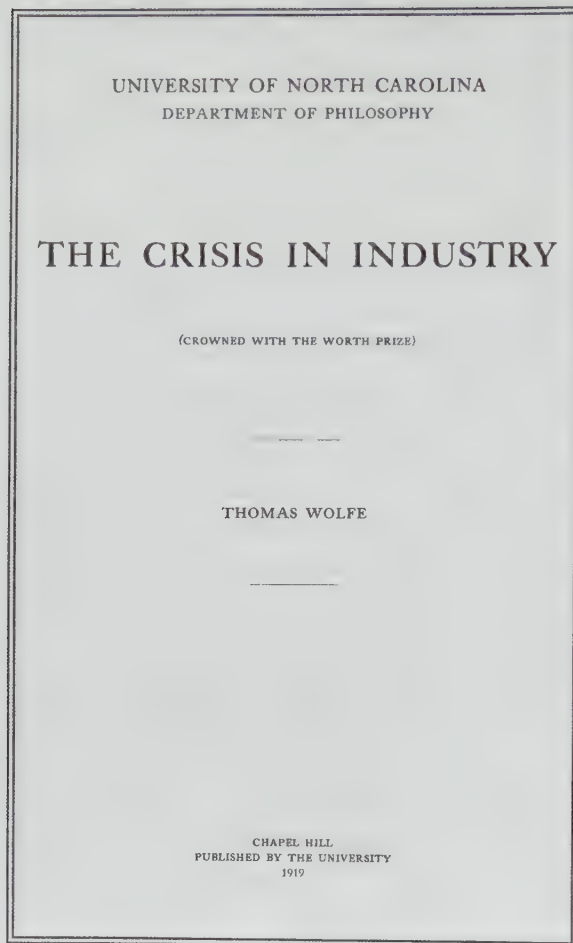
- 2276 **Wilder, Thornton**
The Bridge of San Luis Rey. New York: Albert & Charles Boni, 1927

8vo. Illustrations by Amy Drevenstedt, title in green and black, map of Peru on endpapers; some rubbing. Original dust jacket; spine faded, some chipping. Slipcase.

FIRST AMERICAN EDITION, published for the trade. INSCRIBED: "For Ashton L. Carr with all the regard of Thornton Wilder—March 17, 1929."

Reference: Edelstein A26

Provenance: Ashton L. Carr, with Wilder's inscription to him. Carr was a book collector from Boston.



2277

- ☐ 2277 **Wolfe, Thomas**
The Crisis in Industry. Chapel Hill: The University of North Carolina Press, 1919

8vo. Original printed wrappers; slight browning. Slipcase.

FIRST EDITION. ONE OF 200 COPIES. Wolfe's undergraduate thesis, for which he was given the University of North Carolina's Worth Prize. The pamphlet deals with the problems resulting from the clash of Labor and the capitalist system following World War I.

Reference: Preston 1

- 2278 **Wolfe, Thomas**
Look Homeward, Angel. *New York: Charles Scribner's Sons, 1929*

8vo. Original dark blue cloth. Original dust jacket with portrait of Wolfe; light rubbing and soiling, a few short marginal tears.

FIRST EDITION. FIRST ISSUE OF THE DUST JACKET.

Reference: Preston 2

- 2279 **Wolfe, Thomas**
Of Time and the River. *New York: Charles Scribner's Sons, 1935* ☆ From Death to Morning. *New York: Charles Scribner's Sons, 1935* ☆ The Web and the Rock. *New York and London: Harper & Brothers, 1939* ☆ You Can't Go Home Again. *New York and London: Harper & Brothers, [1940]* ☆ The Hills Beyond. *New York and London: Harper & Brothers, [1941]* ☆ The Story of a Novel. *New York and London: Charles Scribner's Sons, 1936* ☆ "The Years of Wandering in Many Lands and Cities." *New York, [1949]* ☆ A Western Journal. A Daily Log of the Great Paris Trip. *Pittsburgh: University of Pittsburgh Press, 1951*

Together 8 volumes 8vo and 4to. Original cloths. Original dust jackets where called for; minor wear, small tears.

FIRST EDITIONS.

Reference: Preston 3, 4, 5, 7, 9, 10

- 2280 **Wylie, Elinor**
Incidental Numbers. *London: William Clowes & Sons, 1912*

Square 16mo. Original blue paper over boards. Half morocco slipcase.

FIRST EDITION. ONE OF 65 COPIES. VERY RARE. The earliest of the twenty-five poems was written in 1902 when the author was sixteen and the last was completed in 1911. A VERY FINE COPY.

Provenance: The Yale University Library, with its duplicate notation.

- 2281 **Wylie, Elinor**
Nets to Catch the Wind. *New York: Harcourt, Brace, 1921*

8vo. A few minor spots. Light brown cloth. Slipcase.

FIRST EDITION, FIRST PRINTING on the unwatermarked paper. INSCRIBED: "To Clemens Sahlis [?] from Elinor Wylie December 1922."

The WON-
DERFUL
WIZARD
OF



By L. Frank Baum

With Pictures by

W. W. Denslow.



Geo. M. Hill Co.
CHICAGO.
NEW YORK.

1 9 0 0

The Library of H. Bradley Martin

Highly Important American and Children's Literature

SESSION THREE: WEDNESDAY, JANUARY 31, 1990 AT 2 PM

(lots 2282-2505)

- 2282 **Abbott, Jacob**
Rollo's Travels. *Boston: William Crosby, 1840.* 12 mo. Frontispiece. Original cloth; stained and worn. Slipcase ☆ The Well-Bred Girl. *Boston: T. H. Carter and Company, 1844.* 12mo. Engraved frontispiece. Original black cloth ☆ **Kingsley, Charles.** The Heroes. *Cambridge: 1856.* 8vo. Frontispiece and 7 plates by the author. Original red cloth; worn ☆ **Hawthorne, Nathaniel.** Tanglewood Tales. *Boston: Ticknor and Fields, 1866.* 8vo. Pictorial title-page and 6 plates; slightly spotted. Original cloth, spine gilt. In superb condition

225

4 volumes 12mo and 8vo.

FIRST EDITIONS OF ALL BUT THE LAST WORK.

Reference: Blanck, *Peter Parley to Penrod* 2

Provenance: Mildred Greenhill.

- 2283 **[Adams, William Taylor]**
The Boat Club, or the Bunkers of Rippleton, by Oliver Optic. *Boston: Brown, Bazin, 1855*

8vo. Wood-engraved frontispiece and 3 plates; a few slight stains. Original purple cloth, gilt pictorial spine; faded, slightly worn.

FIRST EDITION. This is the first title to be written by Adams under the pseudonym Oliver Optic.

References: Blanck, *Peter Parley to Penrod* 12; Pierpont Morgan 230

250 '50



WISDOM and VIRTUE presenting
the SILVER PENNY.

THE
ADVENTURES
OF A
SILVER PENNY.
INCLUDING
MANY SECRET ANECDOTES
OF
LITTLE MISSES AND MASTERS
BOTH
GOOD AND NAUGHTY.

Embellished with CUTS.

L O N D O N:
Printed for E. Newbery, at the Corner of St. Paul's
Church-Yard.
[Price Six-pence.]

2284

- 2284 **The Adventures of a Silver Penny**
The Adventures of a Silver Penny. *London: E. Newbery, [c. 1790]*

32mo. Wood-engraved frontispiece and 12 illustrations. Original Dutch floral boards; slightly stained, lacking backstrip. Folder and half morocco slipcase.

This popular story is a typical example of the Newbery children's books. The woodblock for the frontispiece is signed by John Bewick, who probably produced all the illustrations for this volume. Roscoe records three editions of this title, locating only twelve copies in all.

Reference: Roscoe: J3(2)

Provenance: 1. Percival Merritt. 2. Mildred Greenhill.

650⁴⁹



2285

- 2285 **Alcott, Louisa May**
Flower Fables. Boston: George W. Briggs, 1855

8vo. Frontispiece and 5 plates. Original purple cloth gilt; spine faded.

FIRST EDITION. Apart from the fading, this is a fine copy of the author's scarce first book.

Reference: BAL 142

Provenance: Mildred Greenhill.

2250

LITTLE WOMEN

OR,

MEG, JO, BETH AND AMY

BY LOUISA M. ALCOTT

ILLUSTRATED BY MAY ALCOTT

BOSTON
ROBERTS BROTHERS
1868

- 2286 **Alcott, Louisa May**
Little Women, or Meg, Jo, Beth and Amy. *Boston: Roberts, 1868-1869*

2 volumes 8vo. Illustrations by Alcott. Original cloth; hinges of volume 1 split.
Half morocco slipcases.

FIRST EDITION. Part one is the first issue, with no "Part One" on spine and no announcement for part two at the end of the text. Part two is a late state with the notice regarding part one. The illustrations are by the author's sister, who was used as a model for the character of Amy.

References: BAL 158, 159; Blanck, Peter Parley to Penrod 30; Grolier, American 74; Pierpont Morgan 250

Provenance: 1. Barton Currie. 2. Mildred Greenhill.

5000

- 2287 **Alcott, Louisa May**
Little Women, Part Second. *Boston: Roberts Brothers, 1869*. FIRST EDITION, second state. Wood-engraved frontispiece and 2 plates. Signature of Elizabeth Stuart Phelps ☆ Little Men. *Boston: Roberts Brothers, 1871*, FIRST AMERICAN EDITION, early issue. Wood-engraved frontispiece and 3 plates ☆ Jo's Boys. *Boston: Roberts Brothers, 1886*. FIRST EDITION. Portrait frontispiece

3 volumes 8vo. Original cloth.

References: BAL 159, 167 and 211; Blanck, Peter Parley to Penrod 36

Provenance: Mildred Greenhill.



2288

- 2288 **Aldrich, Thomas Bailey**
The Story of a Bad Boy. Boston: Fields, Osgood, 1870

8vo. Frontispiece, illustrations. Original red cloth, gilt pictorial spine; few slight marks on covers.

FIRST EDITION, FIRST STATE.

References: BAL 372; Blanck, *Peter Parley to Penrod* 35; Pierpont Morgan 235

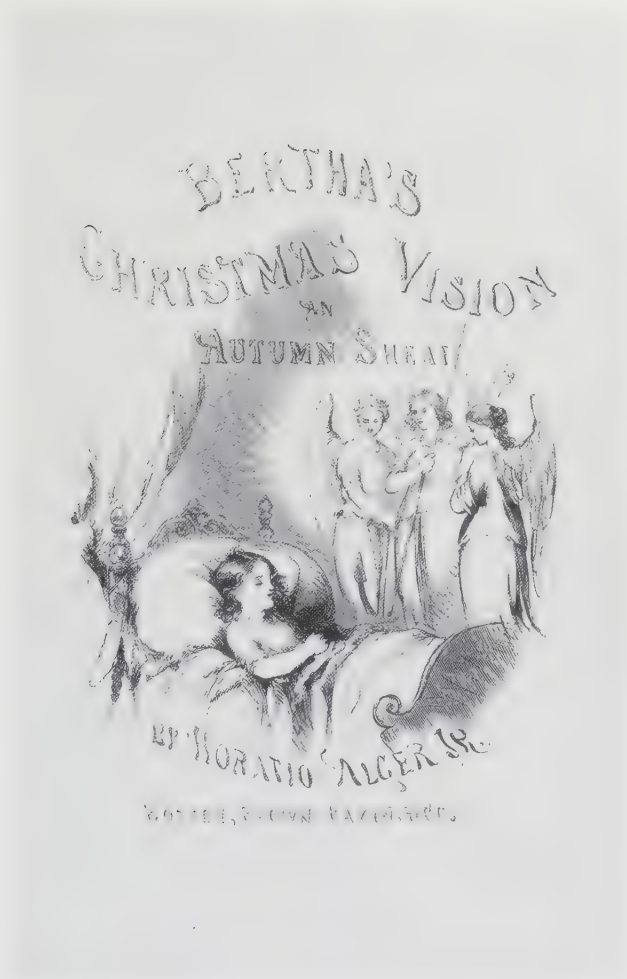
- 2289 **Aldrich, Thomas Bailey**
 Our Young Folks, numbers 49–60, containing the first appearance of “The Story of a Bad Boy.” *Boston: Fields, Osgood, 1869.* 8vo. Original wrappers, uncut. Slipcase
 ☆ **Alger, H.** *Slow and Sure. Boston: Loring, [1872].* 8vo. Original violet cloth; spine faded, otherwise a very good copy
 ☆ **Beard, D. C.** *The American Boy’s Handy Book. New York: Charles Scribner’s Sons, 1882.* 8vo. Pictorial title-page and numerous illustrations. Original green pictorial cloth gilt. Slipcase

3 volumes 8vo.

FIRST EDITIONS of the second and third works.

Reference: Gardner 114

Provenance: 1. First two works from the library of Mildred Greenhill. 2. The last work with the bookplate of J. S. Groves.



2290

- 2290 **Alger, Horatio, Jr.**
Bertha's Christmas Vision. Boston: Brown, Bazin and Company, 1856

8vo. Wood-engraved frontispiece and pictorial title-page; a few minor spots and stains. Original purple cloth; spine faded.

FIRST EDITION OF THE AUTHOR'S FIRST BOOK. Comprising twenty short stories, most or all of which had appeared in periodicals.

Reference: Gardner 53 (describing the book as very rare)

Provenance: 1. Arthur Swann. 2. Mildred Greenhill.

RACGED DICK SERIES

BY

HORATIO ALGER JR.,



RACGED DICK.

- 2291 **Alger, Horatio, Jr.**
Ragged Dick, or Street Life in New York with the Boot-Blacks. Boston: Loring, [1868]

8vo. Pictorial title-page and 3 plates. Original green cloth; slightly worn at head and foot of spine.

FIRST EDITION. The story was serialized in *Student and Schoolmate* during 1867 and enlarged before appearing in book form, when it established the author's reputation. It was written to draw attention to the vagrant children in New York at the time and contains information gleaned from the boys themselves as well as contemporary descriptions of the streets and buildings of the city.

References: Blanck, *Peter Parley to Penrod* 29; Gardner 103 (suggesting that no more than a dozen copies have survived); Grolier, *American* 75

Provenance: Mildred Greenhill.

- 2292 **Alger, Horatio, Jr.**
Grand'ther Baldwin's Thanksgiving, With Other Ballads and Poems. Boston: Loring, Publisher, [1875]

8vo. Original cloth gilt.

FIRST EDITION OF THE AUTHOR'S FIRST VOLUME OF VERSE. Including "St. Nicholas," perhaps inspired by Moore's earlier and more famous poem in the same style.

Reference: Gardner 76

- 2293 **Alphabet Of Country Scenes**
Alphabet of Country Scenes. *New York: McLoughlin Bros., [c. 1875]*. 4to. 6 colored plates, each with four illustrations. Original wrappers ☆ **The History of Hop, Skip and Jump. London: Sampson, Low and Marston, [c. 1875]. 4to. 6 colored plates. Original wrappers; restitched ☆ **Wingrave, Marion M.** The May Blossom. *London: Frederick Warne and Co., [1881]*. 4to. Colored illustrations by H. H. Emmerson. Original half cloth pictorial boards ☆ **Hoffmann, Heinrich.** Der Struwwelpeter. *Frankfurt am Main: Literarische Anstalt, n.d.* 4to. 25th edition. Original boards ☆ **Frost, A. B.** Stuff and Nonsense. *New York: Charles Scribner's Sons, [1888]*. 4to. First enlarged edition, numerous illustrations. Original cream decorated cloth, dust jacket ☆ **Corbett, Bertha L.** The Sun-Bonnet Babies. *Minneapolis: N.p., 1900.* Small 4to. Colored illustrations. Original pictorial boards ☆ **Upton, Bertha and Florence.** The Golliwog in Holland. *London: Longmans, Green and Co., [1904]*. Oblong folio. Colored illustrations. Original half cloth boards**

7 volumes 4to and folio.

Provenance: Mildred Greenhill.



RETURN OF THE PIRATE SCHOONER

Page 363

- 2294 **The American Primer**
American Primer, calculated for the instruction of Children. *Norfolk: A. C. Jordan and Co., 1803*. 12mo. Woodcut illustrations, pagination and a few lines of text cropped at top of some pages. Decorated wrappers. Folder and fitted case ☆ American Primer, or an easy introduction to Spelling and Reading. *Philadelphia: Mathew Carey, 1813*. 32mo. Woodcut illustrations. Original printed wrappers

2 volumes 12mo and 32mo.

Provenance: Mildred Greenhill.

- 2295 **Andersen, Hans Christian.**
Wonderful Tales from Denmark. [Translated by Charles Bonner]. *New York: C. S. Francis & Co., 1850*. Frontispiece, ornamental title page and illustrations. Original blue cloth ☆ The Ice Maiden and Other Tales. [Translated from the German by Fanny Fuller]. *Philadelphia: F. Leyholdt, 1863*. 12mo. Original purple cloth; spine faded

2 volumes 8mo and 12mo.

Provenance: Mildred Greenhill.

- 2296 **Andrews, Jane**
The Seven Little Sisters Who Live on the Round Ball. *Boston: Ticknor & Fields, 1861*. 12mo. Wood-engraved pictorial title-page and 7 plates after S. S. Kilburn. Original blue cloth, slightly worn ☆ Ten Boys Who Lived on the Road From Long Ago to Now. *Boston: Lee & Shepard, 1886*. 12mo. Frontispiece and 9 full-page illustrations by Charles Copeland. Original yellow pictorial cloth

2 volumes 12mo.

FIRST EDITIONS. The second volume is a fine copy with an inscription to Thornton K. Lothrop Jr. dated Christmas 1885, containing an AUTOGRAPH LETTER SIGNED by the author to Mr. Spaulding, 2 pages 8vo dated 6 July 1863, enquiring after the whereabouts of a young man in the army stationed at Port Hudson.

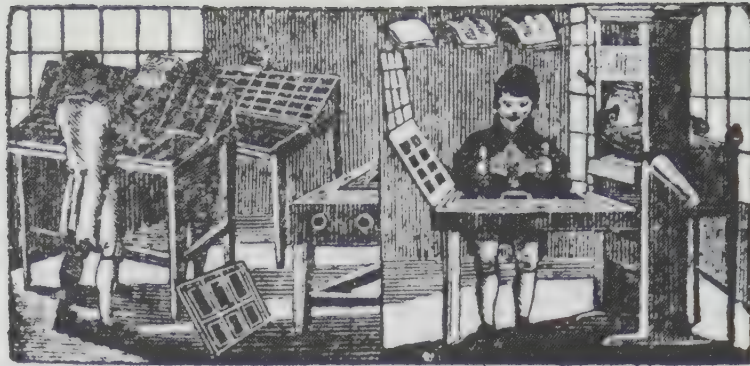
References: Blanck, *Peter Parley to Penrod* 18, 79; Hamilton 954

- 2297 **Ballantyne, Robert Michael**
The Coral Island, a Tale of the Pacific Ocean. *London: T. Nelson and Sons, 1858*
8vo. Colored frontispiece, pictorial title-page, 6 plates reproducing drawings by the author. Original cloth gilt. Half morocco slipcase.

FIRST EDITION, FIRST ISSUE. An excellent copy with the front cover illustration backed in gold.

Reference: Quayle 12a

Provenance: Douglas C. Ewing.



To RUSHER's fam'd Warehouse,
Good children repair ;
Books, Pictures, and Toys,
In abundance are there :

For youth of all ages
He's plenty in store ;
Amusement, instruction,
For rich and for poor.

2299

- 2298 **Ballantyne, Robert Michael**
Snow Flakes and Sunbeams, or the Young Fur Traders. London: T. Nelson and Sons, 1856. 8vo. First edition. Frontispiece, pictorial title and 6 plates by the author; somewhat discolored throughout, but a good, sound copy ☆ *Three Little Kittens. London: Thomas Nelson and Sons, 1857. 4to. Second edition. Colored frontispiece and 7 plates; somewhat spotted. Original blue cloth* ☆ *Dusty Diamonds Cut and Polished. London: James Nisbet & Co., 1884. 8vo. First edition. Frontispiece, pictorial title-page and 4 plates. Original green decorated cloth. A fine copy*

3 volumes 8vo and 4to.

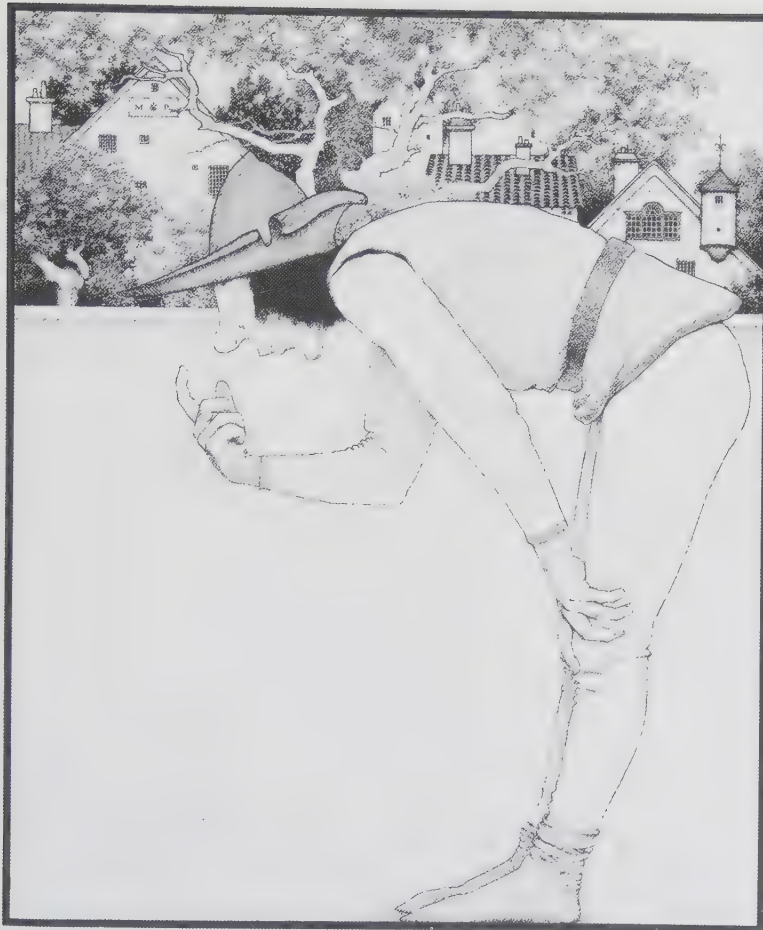
- 2299 **Battledores**
The Uncle's Present. Philadelphia: Jacob Johnson, [c. 1810]. Engraved sheet with 24 illustrations of street sellers, outer pages each with wood-engraved illustration ☆ *The British Battledore; The Child's Battledore; The English Battledore; The New Battledore; Youth's Battledore. Alnwick: W. Davison, [c. 1830]. 5 battledores, each with 3 or 4 wood-engraved illustrations. Folder. Half morocco case*

6 volumes in all 8vo.

The battledore was first introduced in the latter part of the eighteenth century, replacing the hornbook as an aid for children to learn the alphabet. They normally take the form of a folding card in two or three sections, with one or more alphabets, other reading matter, and illustrations. *The Uncle's Present* is one of the most attractive examples produced in the United States or England.

Reference: Pierpont Morgan 5

Provenance: Mildred Greenhill.



2300

- 2300 **Baum, L. Frank**
Mother Goose In Prose. Chicago: Way and Williams, [1897]

4to. Frontispiece, pictorial title-page, 11 plates and vignette by Maxfield Parrish.
 Original grey pictorial cloth.

FIRST EDITION, FIRST ISSUE. With gatherings of 8 and 4 leaves at end concluding
 on page (268). This is a fine copy of the first children's book to be written by Baum,
 and the first book to contain illustrations by Parrish.

Provenance: Mildred Greenhill.

W. J. May 20th 1951

For Little Harold Gillingham.

I wish a happy birthday
and a very happy Xmas

Love to all in the family

Dave Montgomery

And many of them

Let A. Dore.

And then some

Frank Brown

□ 2301 **Baum, L. Frank**

The Wonderful Wizard of Oz. *Chicago: Geo. M. Hill Co., 1900*

4to. Pictorial title-page and 23 plates printed in color, numerous illustrations in text, pictorial endpapers and cover design by W. W. Denslow. Original red and green pictorial cloth; short split in upper joint. A good clean copy.

FIRST EDITION. The text in first state with verso of title-page blank: *low wail on.* . . page 14 line 11, eleven-line colophon etc. The binding in second state with imprint at foot of spine in red.

Provenance: Mildred Greenhill.

See illustration facing lot 2282

□ 2302 **Baum, L. Frank**

The Wonderful Wizard of Oz. *Chicago: Geo. M. Hill Co., 1900*

4to. Pictorial title-page and 23 plates printed in color, numerous illustrations in text, pictorial endpapers and cover design by W. W. Denslow. Original red and green pictorial cloth; upper hinge a little weak, otherwise a good clean copy.

FIRST EDITION, SECOND ISSUE. With typographical errors corrected, the verso of title-page with letterpress copyright notice.

Reference: *Peter Parley to Penrod* 111

Provenance: Mildred Greenhill.

□ 2303 **Baum, L. Frank**

The Marvelous Land of Oz. *Chicago: Reilly & Britton, 1904.*

4to. 16 colored plates and illustrations in text by John R. Neill. Original red cloth. Folder and half morocco slipcase.

FIRST EDITION, third issue. With publication date added to copyright notice and cover title shortened to "The Land of Oz." This copy is INSCRIBED by author, the tin woodman (David C. Montgomery) and scarecrow (Fred Stone), both of whom appeared in the original musical version of *The Wonderful Wizard of Oz* in 1902.

Provenance: Mildred Greenhill.

The Sixth Chapter.

Here something is told of the fine sights seen on a Wonderful Hillside. Here, too, Helen & Tommy find new Delights, and Rolie Polie finds Trouble.



NO sooner had Helen and Tommy walked through the gateway than a peculiar shivery feeling went running up and down their backs, and even to the tips of their fingers and toes. This lasted only for a second or two, and its cause they could not guess. Indeed, there was no time to give the matter any thought before something very strange happened. When Captain Pinkle, Captain Poddle and the others passed through the Toyville gateway, quick as a wink, every one of them grew to be as big as Tommy and Helen. At first Tommy and Helen thought it was themselves that had become as small as the Toy people, but after looking around a little,

□ 2304 **Berquin, Arnaud**

The Family Book, or Children's Journal. *Detroit: Theophilus Mettez, 1813*

2 volumes 8vo. Text in French and English, original sheep.

FIRST AMERICAN EDITION of the author's last work, first published posthumously in Lausanne, 1793. Although other titles by Berquin are recorded by Evans no earlier edition of this work is listed there or in other bibliographies of early American printing. The present volumes are poorly produced, but an early publication by one of the first printers in Detroit.

References: McMurtie 50; Shaw and Shoemaker 24811

Provenance: Mildred Greenhill.

□ 2305 **Bianco, Pamela**

Thirty Four Drawings to Illustrate "The Adventures of Pink Nose"

Two drawings in pencil, the remainder in watercolor, various sizes. Mounted on card, two or three to a sheet. Fitted case.

This set of illustrations for a story about a family of mice was apparently drawn when the artist was between 7 and 9 years old, and are unpublished. The artist and title are identified on an envelope in which they were kept.

□ 2306 **The Bible In Miniature**

The Bible in Miniature. *London: E. Newbery, 1780*

64mo. 2 engraved title-pages and 14 plates. Original red morocco gilt, onlaid oval black morocco centerpiece on both covers. Inset in large half morocco fitted case.

FIRST NEWBERY EDITION of this miniature Bible, based on that issued by W. Harris in 1771. The title-page is in the first state, with the original "minuiture" spelling. This is a good copy, measuring 41mm. by 28mm.

References: Roscoe J28(2), with the Crowder and Hemsted imprint at foot of last page

Provenance: Mildred Greenhill.

□ 2307 **Bradley, Will**

Peter Poodle, Toy Maker to the King. *New York: Dodd, Mead, 1906*

4to. Numerous colored illustrations and map endpapers by the author. Original half cloth pictorial boards.

FIRST EDITION.

Provenance: Mildred Greenhill.

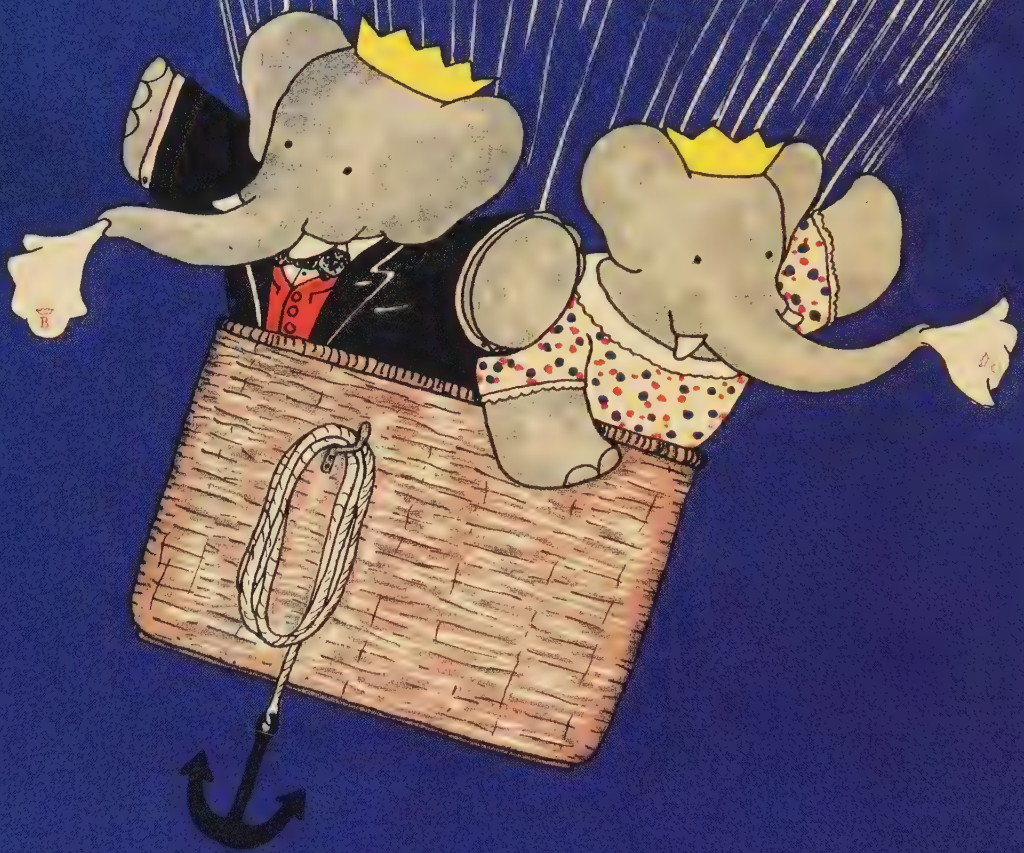
JEAN DE BRUNHOFF

LE VOYAGE DE BABAR

Editions du Jardin des Modes -

Groupe des Publications Condé Nast -

11 rue St Florentin Paris





2309

- 2308 **Bradley, Will**
The Wonderbox Stories. New York: The Century Co., 1916

Small 4to. Numerous illustrations by the author; short tear in outer margin of one leaf. Original decorated cloth; slightly stained.

FIRST EDITION.

Provenance: Mildred Greenhill.

- 2309 **Brunhoff, Jean de**
Histoire de Babar; Le Voyage de Babar. Paris: Jardin des Modes, 1931-1932

2 volumes folio. Colored illustrations by the author. Original half cloth boards. Folder and fitted case.

FIRST EDITIONS. Fine copies of the first and second Babar books to be published.

Reference: Pierpont Morgan 271



□ 2310 **Bullfinch, Thomas**

The Age of Fable, or Studies of Gods and Heroes. *Boston: Sanborn, Carter and Bazin, 1855*

8vo. Frontispiece, illustrations in text. Original brown cloth gilt; pictorial spine slightly worn at head and foot, a few small marks on upper cover. Folder and slipcase.

FIRST EDITION. FIRST ISSUE. With name of both printer and stereotyper on copyright page. PRESENTATION COPY, INSCRIBED by the author to the Misses Balfour, December 25 1855.

References: Blanck, *Peter Parley to Penrod* 13; Grolier, *American* 65

□ 2311 **Bullfinch, Thomas**

The Age of Chivalry, Part 1: King Arthur and His Knights; Part II: The Mabinogion. *Boston: Crosby, Nichols and Company, 1859*

8vo. Frontispiece and 5 plates printed in color and gold. Original brown cloth; slightly worn at head and foot of spine.

FIRST EDITION. The color printing by Holland and Morritt is particularly ambitious for a children's book of this period.

Reference: Blanck, *Peter Parley to Penrod* 14

Provenance: 1. Arthur Swann. 2. Mildred Greenhill.

□ 2312 **Budden, M. E. H.**

Nina, An Icelandic Tale. *New York: O. A. Roorbach, 1927*. 12mo. Engraved frontispiece; stained. Original half roan boards ☆ M'Carty's American Primer. *Philadelphia: M'Carty and Davis, [c. 1828]*. 12mo. 13 wood-engraved illustrations, some signed Gilbert, and wood-engraved picture alphabet. Original printed wrappers ☆ **Hofland, Barbara**. The Stolen Boy. *New York: W. B. Gilley, 1830*. 12mo. Engraved frontispiece and title-page, stained. Original half roan boards, slipcase ☆ Child's First Lessons. *New Haven: S. Babcock, [c. 1840]*. 32mo. 8 wood-engraved illustrations. Folded unbound sheet ☆ **[Moore, Margaret Jane]**. Stories of Old Daniel. *Boston: E. N. Fuller, 1847*. 12mo. Wood-engraved frontispiece, title vignette and 12 illustrations. Original printed wrappers ☆ My Little Darlings Own Book. *Philadelphia: Fisher and Brother, [c. 1850]*. 32mo. 94 wood-engraved illustrations. Original pictorial wrappers; upper cover loose ☆ The Penny Hymn Book. *Philadelphia: Sunday School Union, [c. 1850]*. 32mo. Original printed wrappers ☆ **Campbell and Dunn**. The Child's First Book. *Richmond: Ayres and Wade, 1864*. 12mo. 28 wood-engraved illustrations. Original printed wrappers

8 volumes 12mo and 32mo.

Provenance: Mildred Greenhill.



"WILKINS WAS CARRYING HIS HAT FOR HIM, AND HIS HAIR WAS FLYING,
BUT HE CAME BACK AT A BRISK CANTER."

□ 2313 **Burgess, Gelett**

The Purple Cow. *San Francisco: William Doxey, 1895.* Pamphlet. First edition in book form, with other verses included, illustrations. Original pictorial wrappers ☆ *The Lark.* Volume 2. *San Francisco: William Doxey, 1895.* Containing Burgess's admission to writing "The Purple Cow," 8vo. Illustrations. Original decorated cloth, uncut, unopened ☆ *Goops and How to be Them, a Manual of Manners for Polite Infants.* *New York: Frederick A. Stokes, 1900.* 8vo. First edition, illustrations by the author. Original red cloth

3 volumes 8vo.

Reference: Blanck, *Peter Parley to Penrod* 110; Pierpont Morgan 67

□ 2314 **Burnett, Frances Hodgson**

Little Lord Fauntleroy. *New York: Charles Scribner's Sons, 1886*

4to. Illustrations by Reginald Birch. Original brown pictorial cloth gilt. Fitted case.

FIRST EDITION. An excellent copy with a three-page AUTOGRAPH LETTER SIGNED from the author, originally accompanying a copy of *Mrs. Northmere's Last Years* sent to a Mr. Johnson, in which she discusses the story and its principal character.

References: BAL 2064; Blanck, *Peter Parley to Penrod* 80; Grolier, *American* 89; Pierpont Morgan 244

Provenance: 1. Alice G. Wilson, inscribed to her by her sister, Christmas 1886. 2. Frank Hogan. 3. Mildred Greenhill.

□ 2315 **Burnett, Frances Hodgson**

Editha's Burglar. *Boston: Jordan, Marsh and Company, 1888.* 8vo. First separate edition, first issue. Illustrations. Original red cloth. Dust jacket. A fine copy ☆ *Barty Crusoe and his Man Saturday.* *New York: Moffat, Yard and Company, 1909.* 8vo. First edition. Colored frontispiece and 10 plates. Original pictorial cloth ☆ *The Little Hunchback Zia.* *New York: Frederick A. Stokes Company, [1916].* 8vo. First edition. Frontispiece and 4 plates. Original purple cloth, pictorial design printed on upper cover within wide gilt border ☆ *The Way to the House of Santa Claus.* *New York: Harper and Brothers, 1916.* Oblong folio. First edition. Decorated title-page and 10 full-page illustrations printed in color, the spaces in the text for the recipient's name not filled in. Original cloth, large pictorial label on upper cover

4 volumes 8vo and oblong folio.

References: BAL 2071, 2112, 2123, 2124; Blanck, *Peter Parley to Penrod* 88

OCTOBER

THE

15 CENTS

ALL-STORY



Tarzan
of the Apes

A Romance of the Jungle

CLINTON
BATES

- 2316 **Burroughs, Edgar Rice**
The All-Story. Volume 24, number 2. Containing the first appearance of "Tarzan of the Apes." *New York: October 1912*

Large 8vo. Original pictorial wrappers; slightly worn at edges. Folder and slipcase.

The larger part of this issue is devoted to the earliest printing of the first Tarzan story, illustrated on the upper cover by Clinton Pettee.

Provenance: 1. Carroll Atwood Wilson. 2. Mildred Greenhill.

- 2317 **Burroughs, Edgar Rice**
Tarzan of the Apes. *Chicago: A. C. McClurg & Co., 1914*

8vo. Pictorial title-page. Original red cloth gilt. Dust jacket with pictorial cover based on the title design. Folder and slipcase.

FIRST EDITION. The binding with acorn at foot of spine. A fine copy and the first with the rare dust jacket to appear at auction for twelve years.

Reference: Blanck, *Peter Parley to Penrod* 134

Provenance: Mildred Greenhill.

- 2318 **Caldecott, Randolph**
Picture Books. 5 volumes: *Sing a Song for Sixpence*; *The Queen of Hearts*; *The Farmer's Boy*; *The Milkmaid*; *A Frog he would A Wooing-Go*. *London: Routledge, [1880-1883]*. 4to and oblong 4to. Each volume with 8 pages of colored illustrations including some double-page designs, others in text reproducing line drawings, and colored cover designs by Caldecott. Original pictorial wrappers ☆ **Irving, Washington**. *Old Christmas and Bracebridge Hall*. *London: Macmillan and Co., 1886*. Large 8vo. Large paper copy, illustrations by Randolph Caldecott. Original blue cloth gilt ☆ **Blackburn, H.** *Randolph Caldecott, A Personal Memoir*. *London: Sampson Low, Marston, Searle, & Rivington, 1886*. Large 8vo. Large paper copy, portrait, illustrations. Original cloth, top edges gilt

7 volumes 8vo and 4to.

FIRST EDITIONS, of all works except the sixth; the sixth volume is the first one-volume edition of the two works by Irving with these illustrations.

Provenance: *A Personal Memoir*: Mildred Greenhill.

The BABES in the WOOD.

ONE OF
R. CAL-
DECOTT'S
PICTURE
BOOKS



George Routledge & Sons.

□ 2319 **Caldecott, Randolph**

Picture Books. 16 volumes: *The House that Jack Built*; *The Diverting History of John Gilpin*; *The Mad Dog*; *The Babes in the Wood*; *Sing a Song for Sixpence*; *The Three Jovial Huntsmen*; *The Queen of Hearts*; *The Farmer's Boy*; *The Milkmaid*; *Hey Diddle Diddle*; *A Frog he would A Wooing-Go*; *The Fox Jumps Over the Parson's Gate*; *Come Lasses and Lads*; *Ride a Cock Horse*; *Mrs. Mary Blaize*; *The Great Panjandrum Himself*. *London: Routledge, [1878-1885]*

4to and oblong 4to. Each volume with 8 pages of colored illustrations including some double-page designs, others in text reproducing line drawings, and colored cover designs by Caldecott; a few leaves slightly spotted. Original pictorial wrappers.

FIRST EDITIONS, A COMPLETE SET. The last eight titles in oblong format.

Provenance: Mildred Greenhill.

□ 2320 **Carryl, Guy Wetmore**

Fables for the Frivolous. *New York: Harper & Brothers, 1898*. 8vo. Frontispiece and 4 plates by Peter Newell. Original purple decorated cloth gilt ☆ *Mother Goose for Grown-Ups*. *New York: Harper & Brothers, 1900*. 8vo. Frontispiece and 4 plates by Peter Newell and Gustave Verbeek. Original blue decorated cloth

2 volumes 8vo.

FIRST EDITIONS. THE FIRST VOLUME IS A PRESENTATION COPY, WITH AN INSCRIPTION AND AN AUTOGRAPH LETTER SIGNED by the author to his uncle James Lawson, and a copy of the prospectus inserted.

Provenance: Mildred Greenhill.

□ 2321 **Chapbooks**

Chapbooks. A collection of 20 volumes. *Banbury: J. G. Rusher, [c. 1830]*

32mo. Wood-engraved illustrations. 10 in original printed wrappers, the remainder uncut folded sheets as issued. The two sets in separate slipcases.

Titles in the first series are: *The Adventures of a Halfpenny*; *Anecdotes for Good Children*; *The Children in the Wood Restored*; *The Good Farmer*; *History of a Banbury Cake*; *The Rhyming Riddler's Riddle Book*; *Short Stories, or Treasures of Truth*; *The Trial of an Ox*; *Dr. Watts' Divine Songs*; and *Doctor Watts' Moral Songs*. The second series comprises: *The Children in the Wood*; another version of *The Children in the Wood Restored*; *Cinderella*; *Dick Wittington*; *Jack Sprat*; *Jack the Giant Killer*; *London Jingles*; *Nursery Poems*; *Poetic Trifles*; and *Robinson Crusoe*. Three books in the series have illustrations colored by hand, rarely found in Rusher's publications.

Provenance: Mildred Greenhill.



- 2322 **Child's New Spelling Primer**
The Child's New Spelling Primer. To which is added the stories of Cinderella and The Little Red Riding Hood. *Dublin: T. Wilkinson, 1799*. 32mo. Woodcut pictorial alphabet. Unbound as issued; outer leaves badly discolored and loose ☆ The History of Valentine and Orson. *London: for the Company of Walking Stationers, [c. 1800]*. 4to. Woodcut illustrations. Unbound folded sheet ☆ Cheap Repository Tracts: Watts' Divine Songs; Noah's Flood; Life of William Baker; The History of Mr. Fantom; The Shepherd of Salisbury Plain. *London: [c. 1800]*. 5 issues 8vo. Unbound as issued ☆ The Pious Apprentice. *Wellington: 1826*. 12mo. Peach printed wrapper ☆ Whistle-Pinkie, or the Piper of the Party. Third series, containing Wee Willie Winkie by William Miller. *Glasgow: David Robertson, 1841*. 32mo. Original printed wrappers. Card folder and case ☆ and 5 other chapbooks. *London, etc.: c. 1850*. 12mo

14 volumes various sizes.

Provenance: Mildred Greenhill. *Whistle-Pinkie:* Carroll Wilson.

- 2323 **[Clarke, Rebecca Sophia]**
Little Prudy. By Sophie May. *Boston: Lee and Shepard, 1864* ☆ Dotty Dimple. By Sophie May. *Boston: Lee and Shepard, 1865*

2 volumes 8vo. Each with frontispiece and two plates; the first stained with some leaves torn or repaired. Original purple cloth.

FIRST EDITIONS. Accompanied by a set of six later volumes in the series published in 1873 and 1874, in the original card box with the label listing the titles on the side.

Reference: Blanck, *Peter Parley to Penrod* 21, 23

Provenance: Mildred Greenhill.

- 2324 **[Clemens, Samuel Langhorne]**
The Adventures of Tom Sawyer. By Mark Twain. *Hartford: American Publishing Company, 1876*

4to. Frontispiece and numerous illustrations; small stain in lower margin. Original cloth blocked in black and gold, gilt edges. Folder and half morocco slipcase.

FIRST AMERICAN EDITION, FIRST PRINTING. With half-title on separate leaf. This contains an AUTOGRAPH NOTE by Merle Johnson.

References: BAL 3369; Blanck, *Peter Parley to Penrod* 43; Grolier, *American* 79; Johnson 27; Perpont Morgan 236

Provenance: Mildred Greenhill.



- 2325 **[Clemens, Samuel Langhorne]**
The Adventures of Tom Sawyer. By Mark Twain. *Hartford: American Publishing Company, 1876*

4to. Frontispiece and numerous illustrations; small stain in lower margin. Original cloth blocked in black and gold; slightly soiled gilt edges. Folder and half morocco slipcase.

FIRST AMERICAN EDITION, FIRST PRINTING. With half-title on separate leaf.

References: BAL 3369; Blanck, *Peter Parley to Penrod* 43; Grolier, *American* 79; Johnson 27; Pierpont Morgan 236

- 2326 **Clemens, Samuel Langhorne**
The Prince and the Pauper. *Boston: James R. Osgood and Company, 1882*

4to. First state. Numerous illustrations. Original green cloth, gilt edges. Inscription dated December 25 1881 on first blank ☆ Life on the Mississippi. *Boston, James R. Osgood and Company, 1883*. 8vo. Tailpiece on page 441 depicting Mark Twain in flames, illustrations. Original brown cloth gilt. A fine copy.

2 volumes 4to and 8vo.

FIRST AMERICAN EDITIONS.

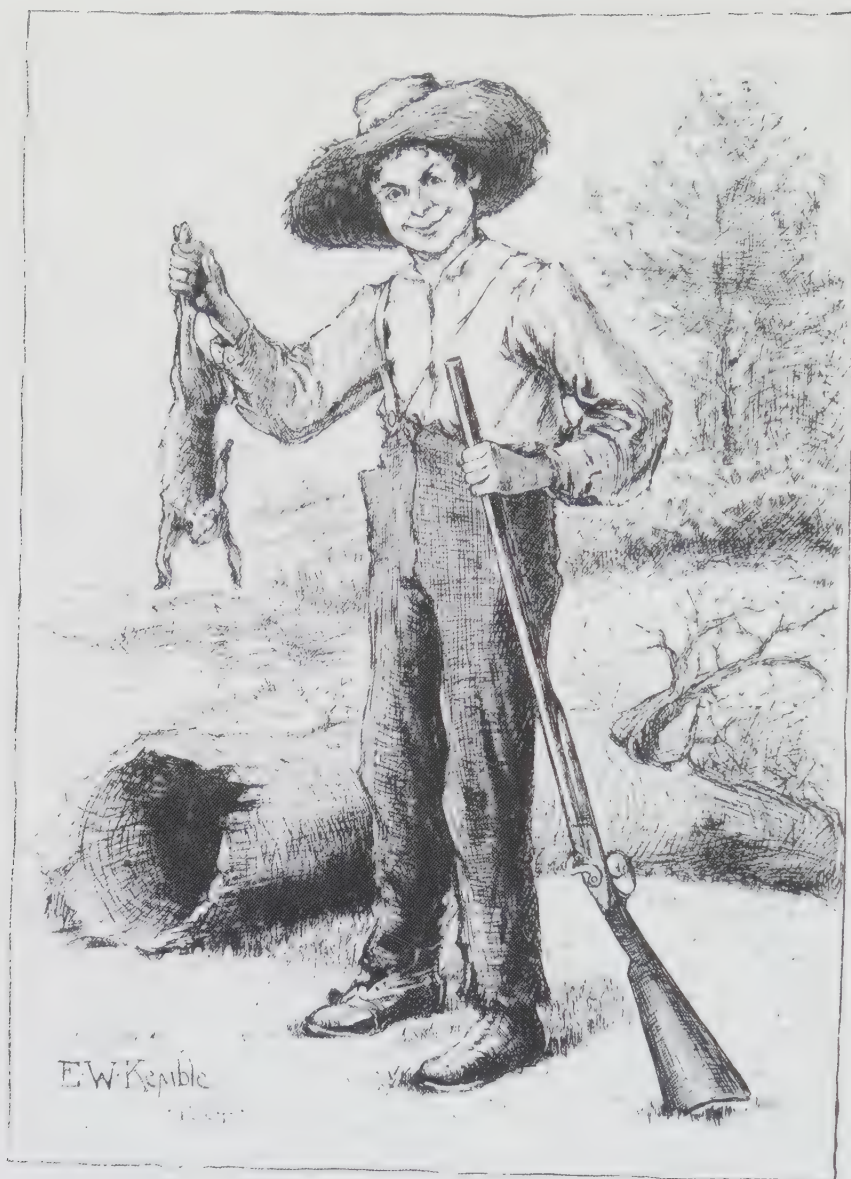
References: BAL 3402, 3411; Blanck, *Peter Parley to Penrod* 65; Pierpont Morgan 239

- 2327 **[Clemens, Samuel Langhorne]**
Adventures of Huckleberry Finn. *New York: Charles L. Webster and Company, 1885*

4to. Portrait of the author, frontispiece and numerous illustrations by E. W. Kemble. Original green cloth blocked in black and gold. Half morocco fitted case.

FIRST AMERICAN EDITION, A VERY GOOD COPY. With the following points: title leaf cancel, 88 for 87 in list of illustrations, "was" for "saw" page 57, illustration on page 283 reworked on conjugate leaf, final "5" of page 155 replaced, the portrait printed by the Heliotype Company with the tablecloth or scarf not visible, but without the name on shoulder.

See illustration on following page



HUCKLEBERRY FINN.

□ 2328 [Clemens, Samuel Langhorne]

Adventures of Huckleberry Finn. New York: Charles L. Webster and Company, 1885

4to. Portrait of the author, frontispiece and numerous illustrations by E. W. Kemble. Original green cloth blocked in black and gold.

FIRST AMERICAN EDITION. With the following points: title leaf conjugate, "88" for "87" in list of illustrations, "was" for "saw" page 57, illustration on page 283 reworked on conjugate leaf, final "5" of page 155 replaced, the portrait printed by the Photo-gravure Company.

References: BAL 3415; Blanck, *Peter Parley to Penrod* 75; Grolier, *American*; Johnson 43; Pierpont Morgan 242

Provenance: Mildred Greenhill.

□ 2329 Coffin, C. C.

The Boys of '76. New York: Harper and Brothers, 1877. 4to. Wood-engraved frontispiece and numerous illustrations. Original green cloth ☆ **Baldwin, James.** *A Story of the Golden Age. New York: Charles Scribner's Sons, 1887.* 8vo. Frontispiece and 11 plates by Howard Pyle, 2 maps. Original brown pictorial cloth ☆ **Cobb, S.** *The Gunmaker of Moscow. New York: Cassell & Company, Ltd.: [1888].* 8vo. Original printed wrappers. In folder ☆ **Richards, Laura E.** *Captain January. Boston: Estes and Lauriat, 1891.* 8vo. First state. Original two-color boards; soiled and slightly worn ☆ **Bennett, J.** *Master Skylark. New York: The Century Co., 1897.* 8vo. Frontispiece and 39 plates by Reginald Birch. Original tan cloth ☆ **Waterloo, Stanley.** *The Story of Ab, a Tale of the Time of the Cave Man. Chicago: Way & Williams, 1897.* 8vo. Map frontispiece. Original black cloth

6 volumes 8vo and 4to.

FIRST EDITION. THE SECOND WORK INSCRIBED BY THE AUTHOR.

References: Blanck, *Peter Parley to Penrod* 47, 85, 94, 104, 145, 146; Pierpont Morgan 246

Provenance: Mildred Greenhill. *A Story:* Willard S. Morse.

40				
170	Wat is by een Vischer?	de Anghel 1/ Hamus,	het Was 2/ Esca,	de Dirsch kofz 3/ Fiscella,
	Quid est apud Piscatorem?		de Pank 4/ Nassa,	het Net 5/ Rete,
				't Schakel nett 6/ Tiagula,
171	Wat is by een Vogelvanger?	de Vogelroede 1/ Pertica,	de Vogel spm 2/ Viscus,	het Fluiteren 3/ Fistula,
	Quid est apud Aucupem?		het Aes 4/ Esca,	de Strik 5/ Laqueus,
				het Spynknet 6/ Panthërum,
			de Houwe 7- Cavea.	
172	Wat is by een Jagher?	de Netten 1/ Cassēs,	de Pierstocken 2/ Vari,	Jager spieffe 3/ Venabulum,
	Quid est apud Venatorem?		{ 't Zwijnsriet }	de Kruyl 4. Scrobs.
173	Wat is by een Slagher?	de Wouft 1/ Lanionem? Farcimen,	(gelijk Hebertwouft 1/ (= Tomaculum,	de Wouft 2/ Hilla,
	Quid est apud Lanionem?		de Bloedheuling 3/ Apexabo,	het Ham 4/ Perna,
			het Sincet 6/ Arvina,	het Vett 7/ Adeps,
				het Krent 8/(Onge) Schum,
174	Wat is by een Kok?	de Toefviss 1/ Obsonium,	de Soppe 2/ Jus,	de Specerren 3. Aromara.
	Welke sijn Speceryen?	de Peper 4/ Piper,	de Bengher 5/ Zingiber,	de Saffraan 6/ Crocus,
	Qvæ sunt Aromara?	Sunker 7/ Saccharum,	Edik 8. Acetum.	
175	Wat is Keuken Huyvaet	de Kerel 1/ Ahenum,	de Honere Pot 2/ Lebes,	't Kommetjen 3/ Catinulus,
	Qvæ est Culinaria Supellex?		het Braedspitt 4/de Koofter 5/ Veru,	de Braedpaan 6/ Sarrago,
		de Dooschlag 7/(Kleynfer) Colum,		de Schotel 8/ Catinus,
			Dat watertobbe 9. Trua,	

2330

- 2330 **Comenius, Johann Amos**
Eerste Deel Prima Parsder School-Geleertheyd . . . genoemd dicta Het Portael Vestibulum. *Amsterdam: 1658.*

8vo. Text in Latin and Dutch, engraved pictorial title-page and 38 plates with 283 numbered illustrations. Contemporary vellum.

FIRST DUTCH EDITION, preceded by the first edition in Latin, published in 1652, and the bilingual edition of 1657 in Latin and Hungarian. The work was written as an introduction to the author's better-known *Orbis Sensualium Pictus* and was the first picture vocabulary, identifying a wide variety of plants, animals, birds, trades, parts of the body and other subjects. This bilingual edition is the first Latin-Dutch dictionary for children.

Provenance: Mildred Greenhill.

- 2331 **Coolidge, Susan**
What Katy Did. By Sarah C. Woolsey. *Boston: Roberts Brothers, 1873*. 8vo. Frontispiece and 2 plates by Addie Ledyard. Original blue cloth. Front endpapers split at hinge ☆ **Champney, Lizzie M.** Three Vassar Girls Abroad. *Boston: Estes and Lauriat, 1883*. 4to. Numerous wood-engraved illustrations, map endpapers. Original brown cloth ☆ **Canfield, Dorothy.** Understood Betsey. *New York: Henry Holt and Company, 1917*. 8vo. Frontispiece and 10 plates by Ada C. Williamson. Original green cloth

3 volumes 8vo and 4to.

FIRST EDITIONS. IN VERY GOOD OR FINE CONDITION.

Reference: Blanck, *Peter Parley to Penrod* 39, 69, 137

- 2332 **Cox, Palmer**
The Brownies, Their Book. *New York: The Century Co., [1887]*
- 3 copies 4to. Illustrations, endleaf and flyleaf of the second loose. Original pictorial boards; the first stained, the second worn. In folders and half morocco slipcase.

FIRST EDITIONS, first, second and third issues.

References: Blanck, *Peter Parley to Penrod* 84; Pierpont Morgan 292

Provenance: Mildred Greenhill.

- 2333 **Cox, Palmer**
Another Brownie Book. *New York: The Century Co., [1890]* ☆ The Brownies at Home. *New York: [1893]* ☆ The Brownies Around the World. *New York: The Century Co., [1894]* ☆ The Brownies Through the Union. *New York: The Century Co., [1895]* ☆ The Brownies Many More Nights. *New York: [1913]*

5 volumes 12mo. Illustrations. Original pictorial boards. All but the last in dust jackets.

FIRST EDITIONS.

Provenance: Mildred Greenhill.

- 2334 **Cox, Palmer**
The Brownies at Home. *New York: The Century Co., [1893]*. Original pictorial boards ☆ The Brownies' Latest Adventures. *New York: The Century Co., [1910]*. Original plain paper wrappers

2 volumes 4to. Illustrations by the author.

FIRST EDITIONS. The first volume is a rare publisher's sample copy, containing two drawings by the author. The second volume is a proof copy.

Provenance: Mildred Greenhill.

- 2335 **Cox, Palmer**
The Brownies, Their Book. *New York: The Century Co., [1887]*. First issue. Original pictorial boards, rebacked ☆ Another copy. *New York: n.d.* Original pictorial boards ☆ Another Brownie Book. *New York: [1890]*. Original pictorial boards. Dust jacket ☆ Queer People with Wings and Stings. *Philadelphia: [1898]*. Original pictorial boards ☆ Palmer Cox's Fairy Book. *New York: n.d.* Original tan cloth ☆ The Brownies and Prince Florimel. *New York: 1918*. Original gray cloth. Dust jacket

6 volumes 12mo and 8vo. Illustrations. Original boards or cloth. All but the second and fifth are first editions, the last is a presentation copy.

Provenance: Mildred Greenhill.

- 2336 **Cox, Palmer**
Comic Yarns. *Philadelphia: 1889*. Original blue cloth ☆ Brownies and Other Stories. *New York: Hurst & Company, 1900* ☆ Frontier Humour. *Chicago: Donohue, [c. 1900]*. Original wrappers ☆ The Famous Adventures of the Brownies. *Chicago: [1901]*. Original half cloth pictorial boards ☆ Brownie Primer. *New York: 1906*. Original tan cloth ☆ Brownie Clown of Brownie Town. *New York: [1908]*. Original printed boards ☆ and four others

10 volumes various sizes. Illustrations by the author. Original cloth, boards or wrappers.

FIRST EDITIONS of the first, third and fourth volumes.

Provenance: Mildred Greenhill.

- 2337 **Cox, Palmer**
A Collection of Story Books. By E. Veale. *London: Hubbard Publishing Co., 1896-1897*

10 volumes pamphlets. Illustrations by Palmer Cox. Original pictorial wrappers. Double slipcase.

Titles include "Bonny Birds," "Funny Foxes," and others in the same series.

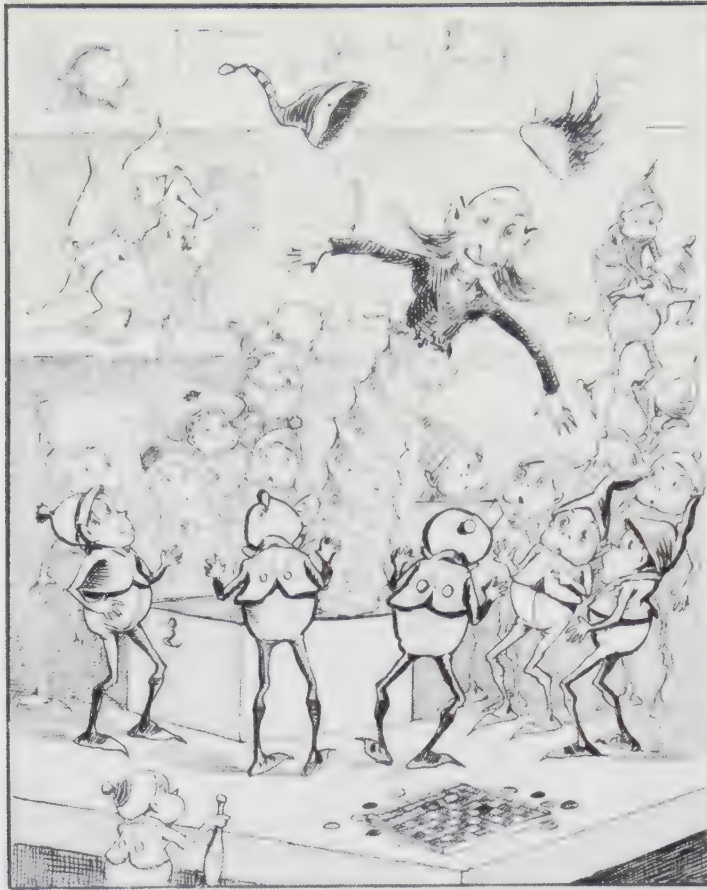
Provenance: Mildred Greenhill.

- 2338 **Cox, Palmer**
A Collection of Picture Books, Booklets and Periodicals. Including: Hans von Pelter's Trip to Gotham, 1877; The Jolly Chinese; Jack the Giant; a libretto for The Brownies, 1894; What a Cake of Soap Will Do; and others; some with text by E. Veale

21 volumes various sizes. Illustrations. The majority in original pictorial wrappers.

Provenance: Mildred Greenhill.





2339

□ 2339 **Cox, Palmer**

A Collection of Twenty Nine Ink Drawings of the Brownies. Including a large illustration of the Brownies on the bank of the Thames with buildings and sailing ships in the background, and other smaller designs

All but two of the smaller drawings are reproduced in *The Brownies, their Book*, and depict Cox's famous characters in various adventures. The two not included in the book are marked up as the others, and may be rejected designs.

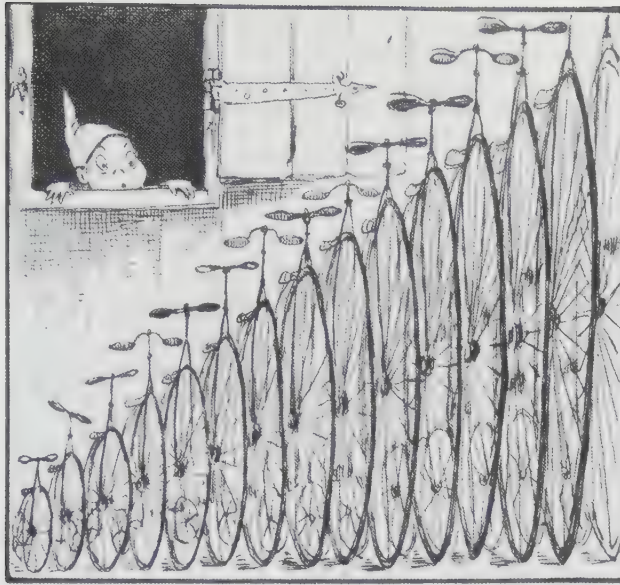
See illustration on preceding page.

□ 2340 **Cox, Palmer**

A Collection of Drawings, Letters and Ephemera

Various sizes. Large fitted box.

Provenance: Mildred Greenhill.



2339

□ 2341 **Craik, Dinah M.**

The Adventures of Brownie. London: Samson Low, 1872. First edition. Wood-engraved frontispiece and illustrations by H. Paterson. Original red cloth gilt. An excellent copy ☆ *The Little Lame Prince.* London: Daldy, Isbister, & Co., 1875. 8vo First English edition. Frontispiece and illustrations by J. McL. Ralston. Original cloth; joints slightly worn. Otherwise a good copy. Double slipcase ☆ Another edition. Philadelphia: Henry Altemus, [c.1899]. Colored frontispiece and illustrations. Original green cloth.

3 volumes 8vo and 4to.

The Little Lame Prince was first printed as the Tauchnitz copyright edition published in Leipzig the year before the London edition.

Reference: Sadleir 1805

Provenance: Mildred Greenhill.

□ 2342 **Cranch, Christopher Pease**

The Last of the Huggermuggers, a Giant Story; Kobboltozo, a Sequel to the Last of the Huggermuggers. Boston: Phillips, Sampson and Company, 1857-1858

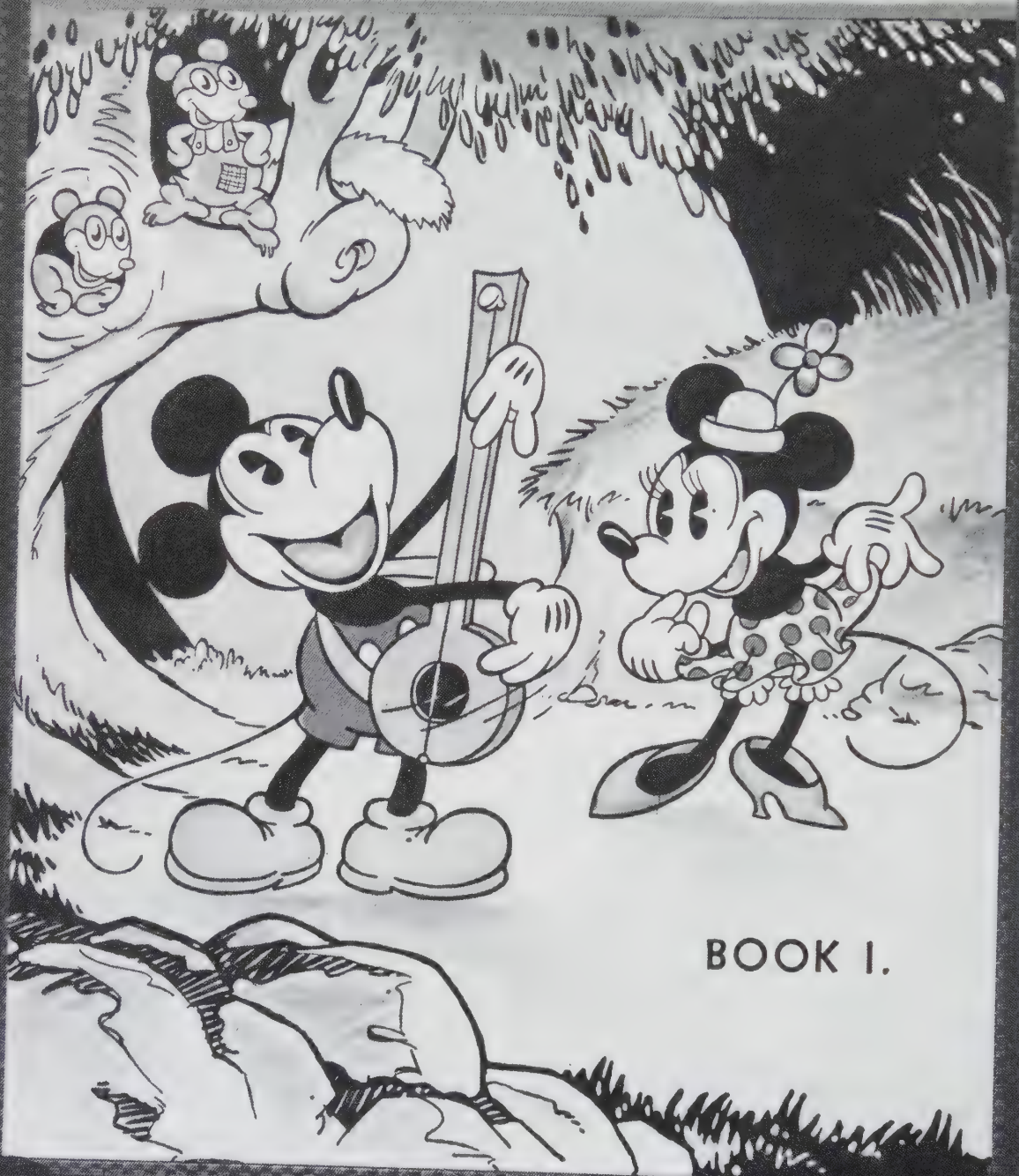
2 volumes 8vo. Each with wood-engraved frontispiece and illustrations. Original purple or brown cloth; slightly soiled or worn.

FIRST EDITIONS. With four ink drawings by the author and two in pencil by his daughter inserted, those by Cranch with captions such as "They are content to be brushed like flies from the path of a great person."

Reference: Blanck, *Peter Parley to Penrod* 144

Provenance: Mildred Greenhill.

The Adventures of **MICKEY MOUSE**



BOOK I.

□ 2344 **Cummins, Maria S.**

The Lamplighter. *Boston: John P. Jewitt & Company, 1854*

8vo. Original blind-stamped green cloth, gilt pictorial spine. Folder and half morocco slipcase.

FIRST EDITION. CUMMINS'S FIRST BOOK.

References: BAL 4252; Blanck, *Peter Parley to Penrod* 11

Provenance: Arthur Swann, with his typed note describing this as a superb copy.

□ 2344A **Cummins, Maria S.**

The Lamplighter. *Boston: John P. Jewitt & Company, 1854*

8vo. Original blue blind-stamped cloth, gilt pictorial spine; very slightly worn and discolored. Folder and slipcase.

FIRST EDITION. CUMMINS'S FIRST BOOK.

References: BAL 4252; Blanck, *Peter Parley to Penrod* 11

Provenance: Mildred Greenhill.

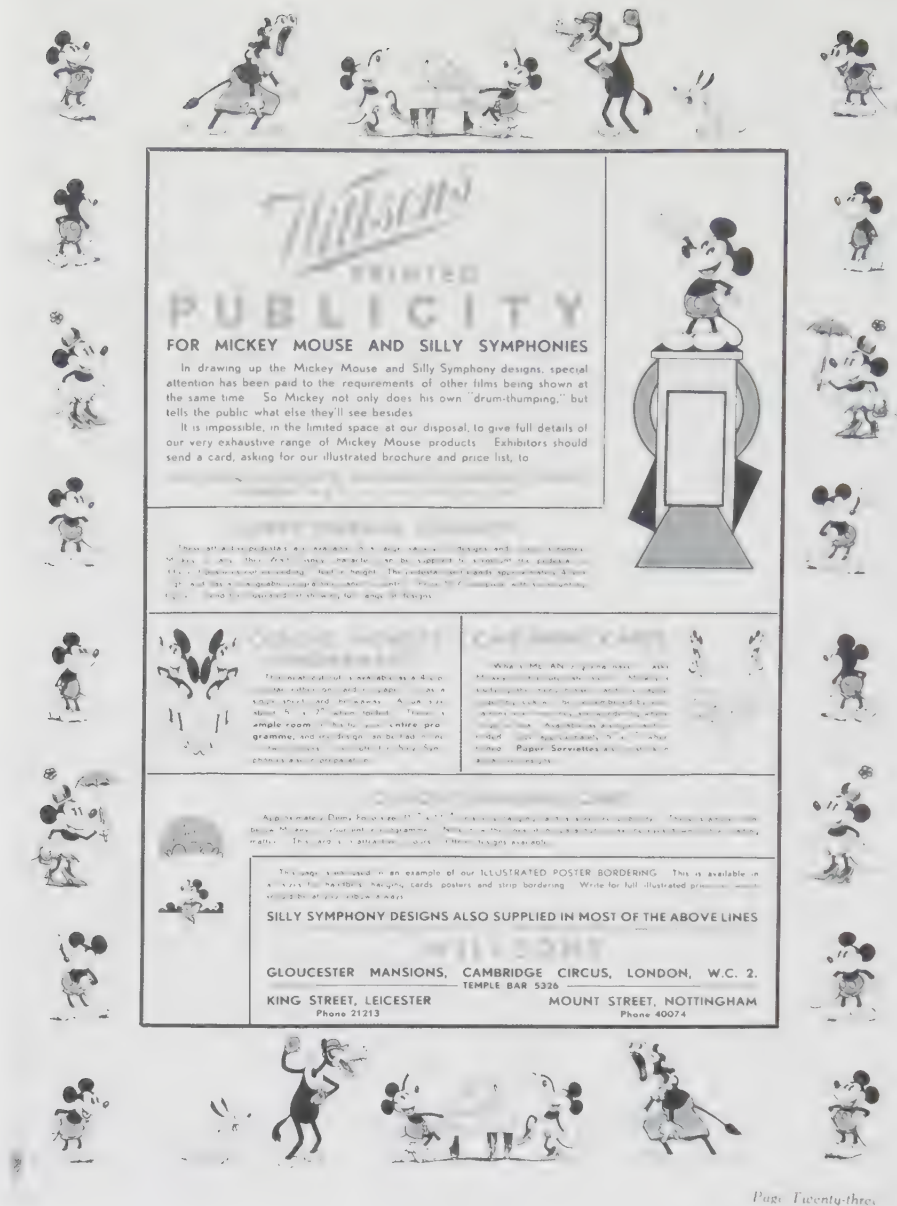
□ 2345 **Disney, Walt**

The Adventures of Mickey Mouse. Book 1. *Philadelphia: David McKay Company, [1931]*

8vo. Numerous colored illustrations, pictorial endpapers. Original pictorial cloth, large pictorial label on upper cover.

FIRST EDITION.

Provenance: Mildred Greenhill.



- 2346 **Disney, Walt**
Exhibitors Complete Campaign for Walt Disney's Mickey Mouse and Silly Symphonies. [London: United Artists Corporation Ltd., c. 1932]

Large 4to. Printed in red and black, numerous illustrations. Original wrappers.

This rare brochure comprises 40 pages publicising Mickey Mouse publications and products of English manufacturers including china, handkerchiefs, wallpaper, fancy dress costumes etc., with suggestions for displays of the goods and other methods of promoting sales. It is in excellent condition.



"Once upon a time, when Saint Nicholas was on the earth." --p. 48.

2347

- 2347 **Dodge, Mary Elizabeth Mapes**
Hans Brinker, or The Silver Skates, a Story of Life in Holland. New York: James O'Kane, 1866

8vo. Four plates by F. O. C. Darley and Thomas Nast. Original green cloth; very slightly rubbed, otherwise a very good copy. Folder and half morocco slipcase.

FIRST EDITION. The author's second book, her first full-length story with many of the incidents drawn from life. Inserted is later AUTOGRAPH LETTER SIGNED by the author regarding the *St. Nicholas Magazine* of which she was editor for some time, split at fold.

References: BAL 4753; Blanck, *Peter Parley to Penrod* 25; Pierpont Morgan 232

Provenance: Carroll Wilson; Mildred Greenhill.



CHAPTER II.

THE POOL OF TEARS.

"Curiouser and curiouser!" cried Alice (she was so much surprised, that for the moment she quite forgot how to speak good English); "now I'm opening out like the largest telescope that ever was! Good-bye, feet!" (for when she looked down at her feet, they seemed to be almost out of sight, they were getting so far off) "Oh, my poor little feet, I wonder

2348

- 2348 [Dodgson, C. L.]
 Alice's Adventures in Wonderland. By Lewis Carroll. *New York: Appleton, 1866*

8vo. Wood-engraved illustrations after John Tenniel. Original red cloth gilt, gilt edges; slightly worn at foot of upper joint, otherwise an excellent copy. Elaborate fitted morocco case.

FIRST EDITION, SECOND ISSUE. Comprising rejected sheets of text and new title-page with Appleton's imprint, forming the first American edition. Included with this copy is an autograph letter signed by the author to Rhoda Liddell, 1891, 3 pages small 8vo, arranging a visit from Rhoda and her sister: "My days are spent, now, mostly lying on my sofa, in solitary state" giving humorous and highly unlikely reasons why he may have to cancel the visit, and offering to teach them the early English game of "Peg Meryl" for which he has had a board made.

Reference: Williams, Madan and Green 44

Provenance: Mildred Greenhill.



2349

- 2349 [Dodgson, C. L.]
Through The Looking Glass, and What Alice Found There. By Lewis Carroll.
London: Macmillan and Co., 1872

8vo. Wood-engraved illustrations after John Tenniel. Red morocco gilt, gilt edges, cloth of the original binding bound in at end, by Rivière. Half morocco case.

FIRST EDITION. This copy has two fine pencil drawings by Tenniel depicting the Mad Hatter in his prison cell and the knight supporting the old man seated on the gate, each signed with the artist's monogram and bound into the book opposite the printed illustrations of the two subjects on pages 96 and 179. The original drawings for these images preliminary to publication are in the collections of The Houghton Library (Harvard) and The Rosenbach Museum & Library (Philadelphia). The artist occasionally re-drew versions of his famous *Alice* sketches through the remainder of his life, permitting collectors to preserve them in treasured copies of first editions, as in this case.

References: Williams, Madan and Green 84; Pierpont Morgan 215



Let's try if we can make out all the twelve.
You know there ought to be twelve to make up

- 2350 **[Dodgson, C. L.]**
The Nursery Alice. By Lewis Carroll. *London: Macmillan and Co., 1889*

4to. Wood-engraved illustrations by Edmund Evans after John Tenniel, enlarged from the originals and printed in color. Original half cloth pictorial boards; worn. Folder and half morocco slipcase.

FIRST EDITION, SECOND ISSUE. Variant work. "Price Three Shilings" on title-page overprinted. The first issue of the same year was rejected by the author because he considered the illustrations to be too bright, and few copies have survived.

Reference: Williams, Madam and Green 215

- 2351 **[Dodgson, C. L.]**
Rhyme? and Reason?. By Lewis Carroll. *London: Macmillan and Co., 1883*. 8vo. Wood-engraved frontispiece and illustrations by Arthur B. Frost and Henry Holiday. Original green cloth gilt. A fine copy ☆ Sylvie and Bruno; Sylvie and Bruno Concluded. By Lewis Carroll. *London: Macmillan and Co., 1889-1893*. 2 volumes 8vo. Illustrations by Harry Furniss. Original red cloth gilt; the first with slight split at top of spine ☆ The Annotated Alice. Edited by Martin Gardner. *New York: 1960*. Large 4to. Illustrations. Original cloth, dust jacket ☆ PARRISH, M. L. A List of the Writings of Lewis Carroll; A Supplementary List. *Privately Printed, 1928 and 1933*. 2 volumes. Each one of 66 copies. Red morocco; spine of the first discolored ☆ and another work

7 volumes 8vo and 4to.

FIRST EDITIONS. The last mentioned with a card inscribed by the author to Michael Sadleir.

Reference: Williams Madan and Green 160, 217, 250

Provenance: Mildred Greenhill.

□ 2352 [Dorset, Catherine Ann]

The Peacock at Home. *London: John Harris, 1807*. 16mo. Engraved frontispiece and 5 plates. Original printed wrappers. First edition ☆ The Infant's Grammar, or a Pic-Nic Party of the Parts of Speech. *London: John Harris, [watermarked 1827]*. Rebound. 8vo. 11 wood-engraved illustrations colored by hand. Mottled calf with original printed wrappers bound in ☆ The History of Goody Two Shoes. *Edinburgh: Oliver and Boyd, [c. 1830]*. 12mo. Wood-engraved frontispiece, title vignette and 12 illustrations. Original wrappers ☆ [Wrangham, Archdeacon F.] The Quadruped's Feast. *Chester: T. Griffith, Privately printed, [c. 1830]*. 6 pages 12mo. Unbound

4 volumes various sizes.

The last item is an extremely scarce sequel to Roscoe's *The Butterfly's Ball*, written for the author's children "a great many years ago." Only a few copies were printed for private distribution.

Reference: Moon 215(1), 396

Provenance: Mildred Greenhill.

□ 2353 [Dorset, Catherine Ann]

Think Before You Speak. *Philadelphia: Johnson and Warner, 1810*. 16mo. Engraved frontispiece and 5 plates; two plates badly browned. Cover loose ☆ Die Gefahr in den Strassen. *Philadelphia: Johnson and Warner, 1810*. 12mo. Woodcut illustration on title-page. Original wrappers ☆ The Blackbird's Nest. *Philadelphia: Johnson and Warner, 1812*. 12mo. Original pictorial boards; worn ☆ Village Annals. *Philadelphia: Johnson and Warner, 1814*. 12mo. Wood-engraved frontispiece and 7 illustrations. Yellow boards, gilt-speckled; spine chipped ☆ A Picture Book for Little Children. *Philadelphia: Kimber and Conrad, [c. 1815]*. Narrow 12mo. 45 woodcut illustrations. Original wrappers

5 volumes 12mo and 16mo.

Provenance: Mildred Greenhill.

□ 2354 **[Dorset, Catherine Ann]**

Think Before You Speak. *Philadelphia: Johnson and Warner, 1810*. 16mo. Engraved frontispiece and 5 plates; two plates badly browned ☆ Den Gafahr in den Strassen. *Philadelphia: Johnson and Warner, 1810*. 12mo. Woodcut illustration on title-page. Original wrappers ☆ The Blackbird's Nest. *Philadelphia: Johnson and Warner, 1812*. 12mo. Original pictorial boards ☆ Village Annals. *Philadelphia: Johnson and Warner, 1814*. 12mo. Wood-engraved frontispiece and 7 illustrations. Yellow boards, gilt-speckled; spine chipped ☆ A Picture Book for Little Children. *Philadelphia: Kimber and Conrad, c. 1815*. Narrow 12mo. 45 woodcut illustrations. Original wrappers ☆ The Tragi-Comic History of the Burial of Cock Robin. *Philadelphia: Benjamin Warner, 1821*. 16mo. Engraved frontispiece and 7 plates; badly browned. Original wrappers

6 volumes 12mo and 16mo.

Provenance: Mildred Greenhill.

□ 2355 **Du Chaillu, P.**

Stories of the Gorilla Country. *New York: Harper, [c. 1875]*. 8vo. Original purple cloth gilt; spine faded ☆ **Greenwood, J.** Wild Sports of the World. *London: Ward, Lock, [c. 1880]*. 8vo. Frontispiece and 7 plates printed in color, wood-engraved illustrations. Original green pictorial cloth gilt ☆ **Henty, G. A.** With Clive in India. *London: Blackie & Son, 1884*. 8vo. Frontispiece and 11 plates by Gordon Browne. Original pictorial cloth, bookplate removed from endpaper ☆ The Tiger of Mysore. *London: Blackie & Son Ltd., 1896*. 8vo. Frontispiece and 11 plates by W. H. Marghtson. Original pictorial cloth ☆ **English, Thomas Dunn.** The Boy's Book of Battle Lyrics. *New York: Harper and Brothers, 1885*. 4to. Wood-engraved frontispiece and illustrations. Original blue decorated cloth ☆ **Butterworth, H.** The Pilot of the Mayflower. *New York: D. Appleton and Company, 1898*. 8vo. Frontispiece and 11 plates. Original red cloth gilt ☆ **[Major, Charles].** When Knighthood was in Flower. By Edwin Caskoden. *Indianapolis: The Bowen-Merrill Company, 1898*. 8vo. Frontispiece and 17 plates. Original blue cloth; new front endpaper

7 volumes 8vo and 4to.

FIRST EDITIONS of all but the first two volumes. *The Boy's Book* is in superb condition.

Reference: Dart 138, 158

Provenance: Mildred Greenhill, all but the first and last volumes. *The Boy's Book:* Henry Parsons.

- 2356 **Eaton, S.**
The Roosevelt Bears, Their Travels and Adventures; More About the Roosevelt Bears; The Roosevelt Bears Abroad. *Philadelphia: Edward Stern & Co., 1906, 1907, and 1908*

3 volumes 4to. Illustrations, those in the first by V. Floyd Campbell, the others by R. K. Culver. Original cloth, pictorial labels on upper covers, the first with defective dust jacket.

FIRST EDITIONS.

Provenance: Mildred Greenhill.

- 2357 **[Fenn, Lady Eleanor]**
The Fairy Spectator. *London: John Marshall, [?1788]*. Engraved frontispiece. Original boards, engraved oval label with title on upper cover; lacking portion of backstrip ☆ Midsummer Holidays. *London: John Marshall, 1788*. Original half sheep marbled boards

2 volumes 12mo.

Provenance: Mildred Greenhill.

- 2358 **Finger, C. J.**
Tales from Silver Lands. *Garden City, NY: Doubleday Page & Company, 1924*. 4to. 10 full-page colored woodcut illustrations by Paul Honoré, and others in text. Original black cloth gilt, dust jacket ☆ Aesop's Fables in Rhyme. *New York: John Martin's Book House, 1924*. 4to. Illustrations by George L. Carlson and W. Fletcher White, printed in red and black. Original green cloth, large pictorial label on upper cover ☆ **Field, Rachel**. Hitty, Her First Hundred Years. *New York: The Macmillan Company, 1924*. 4to. Colored plates and other illustrations by Dorothy P. Lathrop. Original cloth ☆ Calico Bush. *New York: The Macmillan Company, 1931*. 4to. Woodcut illustrations by Allen Lewis. Original cloth

FIRST EDITIONS. The first INSCRIBED by the author to Mrs. Wilbur Macey Stone.

Reference: Blanck, *Peter Parley to Penrod* 147

Provenance: 1. Mrs. Wilbur Macey Stone. 2. Mildred Greenhill.

- 2359 **[Fosdick, Charles Austin]**
Frank on the Lower Mississippi, By Harry Castleman. *Cincinnati: R. W. Carroll & Co., 1867*. 8vo. Ornamental title-page and 2 plates after H. G. Weber. Original green cloth. Folder and slipcase ☆ **Brooks, Noah**. The Boy Emigrant. *New York: Scribner, Armstrong and Company, 1877*. Frontispiece and illustrations by Thomas Moran and W. L. Sheppard. Original brick-red cloth. Folder and half morocco slipcase

2 volumes 8vo.

FIRST EDITIONS.

References: Blanck, *Peter Parley to Penrod* 27, 48; Pierpont Morgan 234

Provenance: Mildred Greenhill.

- 2360 **Gag, Wanda**
Millions of Cats. *New York: Coward-McCann, Inc., 1928*. Oblong 8vo. One of 250 copies with a signed wood-engraving by the author, illustrations by the author. Original boards. Slipcase ☆ Crosby, P. L. Skippy from Life. *New York: Henry Holt and Company, [c. 1932]*. 4to. Illustrations by the author. Original half cloth pictorial boards ☆ Moore, Clement C. The Night Before Christmas. *Philadelphia: J. B. Lippincott Co., [c. 1935]*. 8vo. Illustrations by Arthur Rackham. Original red cloth, dust jacket ☆ Peter Piper's Practical Principles of Plain and Perfect Pronunciation. *Brooklyn: Mergenthaler Linotype Company, 1936*. 8vo. Typography by Bruce Rogers. Original wrappers ☆ Bowman, James C. Pecos Bill, the Greatest Cowboy of All Time. *Chicago: Albert Whitman & Co., 1937*. 8vo. Illustrations by Laura Bannon. Original cloth, dust jacket ☆ Ward, Lynd. The Biggest Bear. *Boston: Houghton Mifflin Co., 1952*. 4to. Illustrations by the author. Original cloth, dust jacket; ☆ and 12 others

18 volumes 8vo and 4to.

The second work contains a watercolor drawing and an autograph letter signed by the author.

Provenance: All but the fifth volume are from the library of Mildred Greenhill.

- 2361 **[Goodrich, Samuel Griswold]**
The Tales of Peter Parley about America. *Boston: S. G. Goodrich, 1827*

16mo. 35 (of 36) wood-engraved illustrations on 31 plates, many signed with initial H [Alonso Hartwell], several others by J. W. Barber, some colored by a former owner; lacking pages 55–58 and plate with illustration of “vessel ashore”; somewhat stained. Original half roan boards; slightly worn. Slipcase.

FIRST EDITION of the rare first book of tales by the original Peter Parley. Only two copies appear to have been sold previously at auction, one in New York in 1974, the other being the Oppenheimer copy sold in London in 1982.

References: Blanck, *Peter Parley to Penrod* 1 (recording only the Harvard University copy); Grolier, *American* 25; Pierpont Morgan 49 (the C. Waller Barrett copy “one of two known copies”)

Provenance: Mildred Greenhill.



THE WIND IN THE WILLOWS

6/-

- 2362 **[Goodrich, Samuel Griswold]**
Parley's Magazine. 13 issues. *Boston: Lilly, Wait and Company, March 16–August 31, 1833*. 8vo. Wood-engraved illustrations; slightly stained. Original half sheep marbled boards; upper joint split ☆ *Tales About Greece, 1837*; *Tales About Europe, Asia, Africa and America, 1835*. 2 volumes in one. *London: Thomas Tegg: 1835–1837*. 16mo. Wood-engraved illustrations. Contemporary half calf ☆ *The Sunny Hours of Childhood. Philadelphia: George S. Appleton, 1845*. 16mo. Wood-engraved frontispiece and 9 plates colored by hand, illustrations in text. Original purple cloth gilt ☆ *The Life and Adventures of Tom Thumb. Philadelphia: J. & J. L. Gihon, 1849*. Small 8vo. Wood-engraved frontispiece, 15 plates and several vignettes; stained. Original violet cloth ☆ **McCalla, M.** *The Twin Sisters, or the Secret of Happiness. Philadelphia: Presbyterian Board of Publication, [1859]*. 16mo. Wood-engraved frontispiece and 3 plates printed in color. Original green cloth

5 volumes 16mo and 8vo.

Provenance: Mildred Greenhill.

- 2363 **Grahame, Kenneth**
The Wind in the Willows. London: Methuen & Co., 1908

8vo. Frontispiece by Graham Robertson. Original pictorial cloth, dust jacket. Folder and half morocco slipcase.

FIRST EDITION. This copy is in beautiful condition with the rare dust jacket in pristine state. Loosely inserted is an AUTOGRAPH LETTER SIGNED by the author to Captain J. C. Grahame regarding the recipient's genealogical research.

Reference: Pierpont Morgan 269

Provenance: Mildred Greenhill.

- 2364 **Grahame, Kenneth**
The Wind in the Willows. London: Methuen & Co., 1908

8vo. Frontispiece by Graham Robertson; a few spots on half-title and frontispiece, otherwise a very good copy. Original pictorial cloth. Folder and half morocco slipcase.

FIRST EDITION.

Reference: Pierpont Morgan 269

KATE
GREENAWAY'S



ALMANACK

1892.

□ 2365 **Grahame, Kenneth**

The Golden Age. London: *John Lane*, 1895. First edition. Original blue cloth ☆ *The Wind in the Willows*. New York: *Charles Scribner's Sons*, 1908. First American edition. Original cloth; slightly worn ☆ *First Whisper of the Wind in the Willows*. London: *Methuen and Co.*, 1944. First edition. Original cloth ☆ **Milne, A. A.** *Toad of Toad Hall*. London: *Methuen & Co. Ltd.*, 1929. First edition. Original cloth, dust jacket ☆ **Green, Peter.** Kenneth Grahame. Cleveland: *The World Publishing Company*, 1959. First American edition. Original cloth, dust jacket

5 volumes 8vo.

Provenance: All but the first are from the library of Mildred Greenhill.

□ 2366 **Grant, Robert**

The Knave of Hearts, a Fairy Story. Boston: *Ticknor and Company*, 1886. 8vo. Original blue cloth ☆ *Jack Hall, or the Schooldays of an American Boy*. Boston: *Jordan, Marsh and Company*, 1883. Three copies. Frontispiece and illustrations by F. G. Attwood. Original blue, brown, or green cloth

4 volumes 8vo.

FIRST EDITIONS.

Provenance: Mildred Greenhill.

□ 2367 **Greenaway, Kate**

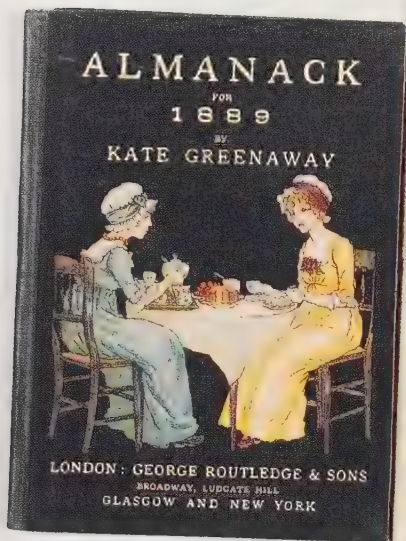
Almanacks for 1883–1897. London: *Routledge*, [1882–1896]

24 volumes including variant bindings 12mo and 24 mo. Colored illustrations. Original pictorial bindings; a few covers slightly discolored. Specially constructed half morocco fitted case by Sangorski and Sutcliffe.

The collection comprises a complete set of the almanacks in standard bindings: that for 1884 in original wrappers, the *Almanack and Diary for 1897* in the original roan gilt, and the remainder in original half cloth boards. The variants include imitation cream morocco for 1884, 1885, 1886 and 1892; imitation yellow-green morocco for 1884; original cloth for 1887, 1888, 1889, and 1890; and original silk for 1893.

Provenance: Mildred Greenhill.

See illustration on following page





2368

- 2368 **Greenaway, Kate**
Kate Greenaway. By M. H. Spielmann and G. S. Layard. *London: Adam and Charles Black, 1905*

4to. Colored plates and illustrations in text. Blue morocco gilt, top edges gilt, cloth of the original binding and pictorial endpapers bound in; spine discolored. Slipcase.

FIRST EDITION. One of 500 copies containing a drawing by the artist. The drawing in this copy is a good pencil study of a girl standing holding a rein or lead in her right hand, with details of an arm and a foot.

GERMAN POPULAR STORIES,
(Translated from the)

(Kinder und Haus-Märchen.)
(COLLECTED BY)

M. M. GRIMM,

(From Oral Tradition.)



Published by C. Baldwin, Newgate Street

LONDON.

1823.

□ 2369 **Greenaway, Kate**

Under the Window. London: Routledge, [1887]. Two copies 4to. First and second issues. Colored illustrations. Original half cloth pictorial boards ☆ *Mother Goose, or the Old Nursery Rhymes. London: Routledge [1881].* 3 copies 8vo. Colored illustrations. Variant original bindings: pictorial wrappers (worn), pictorial cloth, and decorated cloth (spotted) ☆ *Almanack for 1883. London: Routledge, [1882].* 2 copies 24mo. Original half cloth boards; slightly soiled and worn ☆ *Almanack for 1884. London: Routledge, [1883].* 2 copies 12mo. Original wrappers; slightly worn and soiled ☆ *The Language of Flowers. London: Routledge, [1884].* 16mo. Colored illustrations; spotted. Original half cloth boards ☆ **Mavor, W.** *The English Spelling Book. London: Routledge, [1885].* 8vo. Original pictorial boards; soiled ☆ and two others

13 volumes various sizes. Illustrations by Kate Greenaway, those in the last mentioned volume in outline, the remainder in color.

FIRST EDITIONS.

Reference: Pierpont Morgan 182

Provenance: Mildred Greenhill.

□ 2370 **Grimm, J. L. C. and W. C.**

German Popular Stories, translated from the Kinder and Haus Marchen. London: C. Baldwin, 1823; James Robins and Co., 1826

2 volumes 12mo. Engraved title-pages and 20 plates by George Cruikshank, half-titles but no advertisement leaf; slightly discolored. Brown morocco, top edges gilt, by Rivi re. Slipcase.

FIRST EDITION IN ENGLISH, FIRST ISSUE. Without the umlaut over the “a” in “Marchen,” described in the Kern sale catalogue as a choice copy.

References: Chon 369; Pierpont Morgan 112

Provenance: 1. Jerome Kern. 2. Mildred Greenhill.

□ 2371 **Gumuchian et Cie**

Les Livres de l’Enfance. Paris: Gumuchian et Cie, [1930]

2 volumes 4to. Plain and colored plates. Original pictorial wrappers. Uncut. Slipcases.

FIRST EDITION. Limited to 1,000 copies.

THE
 MAN WITHOUT A COUNTRY.

This story was first published in the Atlantic Monthly & December, 1863. This edition was published from Ticknor & Fields - I see the dates on that page are 1865 - and this is the correct separate edition.

Edward E. Hale

BOSTON.
 TICKNOR AND FIELDS.
 1865.

□ 2372 **Gumuchian Et Cie**

Les Livres de L'Enfance. *Paris: Gumuchian et Cie, [1930]*

4to. Plain and colored plates. Original pictorial wrappers, uncut.

FIRST EDITION, LIMITED TO 1000 COPIES.

□ 2373 **Habberton, J.**

Helen's Babies, by their Latest Victim. *Boston: Loring, 1876*. Original wrappers. Fitted case ☆ Another copy. *Boston: Loring, 1876*. Original green cloth gilt. An extremely good copy ☆ The Annals of a Baby by one of its Slaves. *New York: G. W. Carleton & Co., 1877*. Original violet cloth

3 volumes 8vo and 12mo.

FIRST EDITIONS.

Reference: Blanck, *Peter Parley to Penrod* 45

Provenance: Mildred Greenhill.

□ 2374 **Hale, Edward Everett**

The Man Without a Country. *Boston: Ticknor and Fields, 1865*

8vo. Original wrappers; short cut in fore-edge of upper cover and title-page. Folder and half morocco slipcase.

FIRST SEPARATE EDITION. With a long INSCRIPTION BY THE AUTHOR on title-page identifying the volume as such.

Reference: Blanck, *Peter Parley to Penrod* 24

Provenance: Paul Lamperley, with a portion of an envelope apparently addressed to him by the author.

□ 2375 **Hale, Edward Everett**

Atlantic Monthly, containing the first appearance of "The Man without a Country." *Boston: Ticknor and Fields, Dec. 1863*. 8vo. Original wrappers ☆ The Man Without a Country. *Boston: Ticknor and Fields, 1865*. 8vo. First separate edition. Original wrappers; slightly marked. Folder and half morocco slipcase ☆ **Hale, E. E. and Susan**. A Family Flight Through France. *Boston: D. Lothrop and Company, [1881]*. First edition. 8vo. Frontispiece and numerous illustrations. Original green cloth gilt

3 volumes 8vo.

Reference: Blanck, *Peter Parley to Penrod* 24, 58

Provenance: Mildred Greenhill.

□ 2376 **Hale, Lucretia P.**

The Peterkin Papers. *Boston: James R. Osgood and Company, 1880.* 8vo. Frontispiece and 7 plates. Original purple cloth; spine slightly faded, front endpaper splitting ☆ The Last of the Peterkins. *Boston: Roberts Brothers, 1886.* 8vo. Frontispiece and 3 plates. Original yellow cloth ☆ **Eggleston, E.** The Hoosier School-Boy. *New York: Charles Scribner's Sons, 1883.* 8vo. Frontispiece and 4 plates. Original green pictorial cloth. Folder and half morocco slipcase ☆ **[Kaler, James, Otis].** Jenny-Wren's Boarding House. *Boston: Estes and Lauriat, 1893.* 4to. Frontispiece and 11 plates by W. A. Rogers. Original blue cloth gilt

4 volumes 8vo and 4to.

FIRST EDITIONS. Inserted in the third work is an AUTOGRAPH LETTER SIGNED by the author answering a request for a photograph.

Reference: Blanck, *Peter Parley to Penrod* 52, 71, 97

Provenance: Mildred Greenhill.

□ 2377 **Hale, Sarah**

The Juvenile Lyre, containing the first musical setting of "Mary's Lamb." *Boston: Richardson, Lord & Holbrook, 1831.* Title-page slightly defective. Contemporary boards, later roan spine ☆ The New York Book of Poetry, containing "The Night before Christmas" and three other poems by Clement C. Moore. *New York: George Dearborn, 1837.* Engraved pictorial title-page; spotted. Original blue cloth gilt; upper hinge broken

2 volumes 12mo.

The Juvenile Lyre is an early issue: most copies are dated 1832. The second item is the first publication in book form to contain Clement C. Moore's famous poem.

Reference: BAL 14347

Provenance: Mildred Greenhill. *The Juvenile Lyre:* Carroll Wilson.

□ 2378 **Harris, Joel Chandler**

Uncle Remus, His Songs and Sayings, The Folk-lore of the Old Plantation. *New York: D. Appleton & Co., 1881*

2 volumes 12mo. Frontispiece, title-vignette and illustrations by Frederick Church and James Moser. Original green pictorial cloth. Half morocco fitted case.

FIRST EDITION, FIRST ISSUE. With the title unmentioned in advertisements at rear. A SUPERB COPY. With an equally good copy of the second issue in red cloth containing the advertisement leaf with press opinions on the book, contained in the same case.

References: BAL 7100; Blanck, *Peter Parley to Penrod* 56; Grolier, *American* 83; Pierpont Morgan 260

Provenance: 1. Henry Parsons. 2. Mildred Greenhill.

□ 2379 **Harris, Joel Chandler**

Uncle Remus, His Songs and Sayings, The Folk-lore of the Old Plantation. *New York: D. Appleton & Co., 1881*. First edition. Frontispiece, title-vignette and illustrations by Frederick Church and James Moser. Original green pictorial cloth
☆ *Nights with Uncle Remus. Boston: James R. Osgood and Company, 1883*. First American edition. Frontispiece and illustrations by F. S. Church and others. Original blue pictorial cloth.

2 volumes 12mo.

References: BAL 7100, 7109; Blanck, *Peter Parley to Penrod* 56; Grolier, *American* 83; Pierpont Morgan 260

Provenance: Mildred Greenhill.

See illustration on following page

□ 2380 **Harris, Joel Chandler**

Uncle Remus, His Songs and Sayings, The Folk-lore of the Old Plantation. *New York: D. Appleton & Co., 1881*

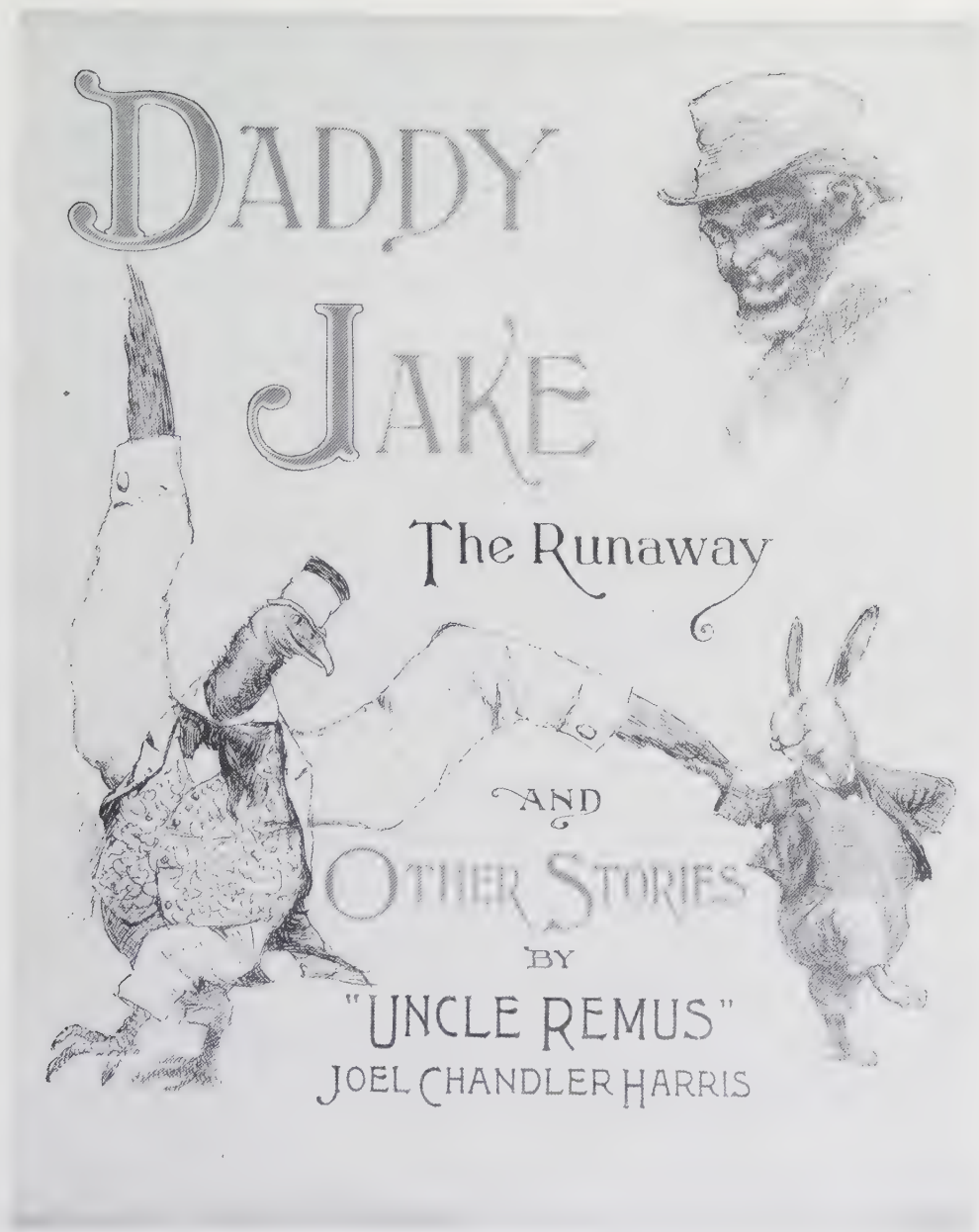
12mo. Frontispiece, title vignette and illustrations by Frederick Church and James Moser. Original yellow pictorial cloth. Folder and half morocco slipcase.

FIRST EDITION, FIRST ISSUE. With the title unmentioned in advertisements at rear. A FINE COPY.

References: BAL 7100; Blanck, *Peter Parley to Penrod* 56; Grolier, *American* 83; Pierpont Morgan 260

Provenance: Mrs. Kellog B. Findlay, with her inscription dated 1882, Minneapolis.





2381

- 2381 **Harris, Joel Chandler**
Daddy Jake The Runaway, and Short Stories told after Dark. *New York: The Century Co., 1889*

4to. Illustrations by E.W. Kemble. Original yellow pictorial boards, dust jacket with the same design; soiled and chipped at edges.

FIRST EDITION.

Reference: BAL 7117

Provenance: Mildred Greenhill.

- 2382 **Harris, Joel Chandler**
The Tar Baby and Other Rhymes of Uncle Remus. *New York: Appleton & Co., 1904.* Colored frontispiece and 8 tinted plates by A. G. Frost and E. W. Kemble. Original brown decorated cloth gilt. Slipcase ☆ Uncle Remus and the Little Boy. *Boston: Small, Maynard & Company, 1910.* Colored frontispiece, 7 plates and illustrations in text by J.M. Condé. Original cloth, large pictorial label on upper cover ☆ Complete Tales of Uncle Remus. *Boston: Houghton Mifflin Company, 1955.* Illustrations. Original cloth, dust jacket.

3 volumes 8vo.

References: BAL 7154, 7165, 7177

Provenance: Mildred Greenhill.

- 2383 **Harris, Joel Chandler**
Uncle Remus, His Songs and Sayings, The Folk-lore of the Old Plantation. *New York: D. Appleton & Co., 1881.* First edition. Frontispiece, title-vignette and illustrations by Frederick Church and James Moser. Original green pictorial cloth ☆ Nights with Uncle Remus. *Boston: James R. Osgood and Company, 1883.* First American edition. Frontispiece and illustrations by F. S. Church and others. Original blue pictorial cloth.

2 volumes 12mo.

References: BAL 7100, 7109; Blanck, *Peter Parley to Penrod* 56; Grolier, *American* 83; Pierpont Morgan 260

Provenance: Mildred Greenhill.

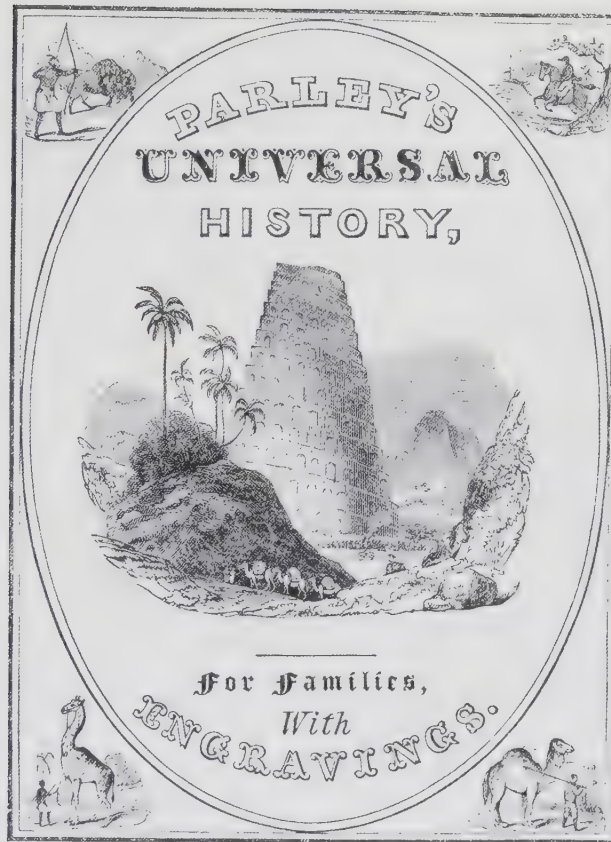
- 2384 **Hawes, Charles Boardman**
The Dark Frigate. *Boston: The Atlantic Monthly Press, 1923.* Frontispiece and 8 full-page illustrations. Original yellow pictorial cloth, dust jacket ☆ **James, Will.** Smoky the Cow Horse. *New York: Charles Scribner's Sons, 1926.* Illustrations. Original green cloth, dust jacket. Slipcase.

2 volumes 8vo.

FIRST EDITIONS. The second a fine PRESENTATION COPY with an ink drawing of a standing cowboy.

Reference: Blanck, *Peter Parley to Penrod* 141, 142

Provenance: Smoky: Arthur Swann.



2385

- 2385 [Hawthorne, Nathaniel]
 Peter Parley's Universal History on the Basis of Geography. *Boston: John B. Russell, 1837*

2 volumes small 4to. Wood-engraved illustrations and maps; slightly stained. Original violet cloth gilt. Fitted morocco case.

FIRST EDITION. With the signature of the author inserted.

Reference: BAL 7582

Provenance: Signatures of members of the Bradley family on endpapers of volume 2; Mildred Greenhill.

- 2386 **[Hawthorne, Nathaniel]**
Peter Parley's Universal History on the Basis of Geography. *Boston: John B. Russell, 1837*

Small 4to. Wood-engraved illustrations and maps, title-page of volume 1 reinserted. Original green cloth gilt; short tear at top of the upper joint of volume 1. Folder and slipcase.

FIRST EDITION.

Provenance: BAL 7582

- 2387 **Hawthorne, Nathaniel**
A Wonder-Book for Boys and Girls. *Boston: Ticknor, Reed, and Fields, 1852*

8vo. Wood-engraved frontispiece and 6 plates by Baker after Burrill Billings. Original green cloth.

FIRST EDITION, FIRST ISSUE. With gilt on spine, an excellent copy inscribed: "From the publisher Nov. 1851."

References: BAL 7606; Blanck, Peter Parley to Penrod 6; Pierpont Morgan 131

- 2388 **Hawthorne, Nathaniel**
A Wonder-Book for Boys and Girls. *Boston: Ticknor, Reed, and Fields, 1852*

8vo. Wood-engraved frontispiece and 6 plates by Baker after Burrill Billings. Original green cloth; spine slightly faded.

FIRST EDITION, FIRST ISSUE, with gilt on spine.

References: BAL 7606; Blanck, Peter Parley to Penrod 6; Pierpont Morgan 131

Provenance: 1. Charles I. Morse, inscribed to him by his Uncle Sam and Aunt Harriet 1 January 1853. 2. Mildred Greenhill.

- 2389 **Hawthorne, Nathaniel**
Tanglewood Tales, being a Second Wonder-Book for Boys and Girls. *Boston: Ticknor, Reed, and Fields, 1853*

8vo. Wood-engraved ornamental title-page and 6 plates by Hammatt Billings; slightly stained. Original green cloth; slightly worn. Half morocco fitted case.

FIRST EDITION, FIRST ISSUE. With advertisements listing this title "in the press."

References: BAL 7614; Blanck, Peter Parley to Penrod 10; Pierpont Morgan 133

Provenance: 1. Howard Pyle. 2. John Stuart Groves. 3. Mildred Greenhill.

A

WONDER-BOOK

FOR

GIRLS AND BOYS.

BY

NATHANIEL HAWTHORNE.

WITH ENGRAVINGS BY BAKER FROM DESIGNS BY BILLINGS.

BOSTON:
TICKNOR, REED, AND FIELDS.

MDCCCLII.

- 2390 **Headland, Isaac Taylor**
 Chinese Mother Goose Rhymes. *New York: Fleming H. Revell Company, 1990.* 8vo. Illustrations from photographs of the Chinese. Original pictorial boards ☆ **Wells, G.** Mother Goose's Menagerie. *Boston: Noyes, Platt & Company, 1901.* 4to. 12 colored plates by Peter Newell. Original pictorial cloth ☆ **Gox, Johb.** The Little Shepherd of Kingdom Come. *New York, Charles Scribner's Sons, 1902.* Frontispiece and 7 plates by F. C. Yahn, original red cloth gilt. ☆ **MacDonagh, Glen and Ann Alice Chapin.** Babes in Toyland. *New York: Fox Duffield and Company, 1904.* 4to. Illustrations by Ethel Franklin Betts. Original pictorial cloth ☆ **Herford, Oliver.** Rubaiyat of a Persian Kitten. *New York: Charles Scribner's Sons, 1904.* Small 4to. 35 full-page colored illustrations by the author. Original boards ☆ **Johnson, Owen.** The Tennesse Shad. *New York: The Baker and Taylor Company, 1911.* 8vo. Frontispiece and 7 plates. Original red cloth; spine slightly faded. ☆ **Wells, Carolyn.** Such Nonesense, an Anthology. *New York: George H. Doran Company, 1918.* 8vo. Plates and illustrations by Peter Newell and others. Original cloth gilt ☆ **A Book of Charades.** *New York: George H. Doran Company, 1927.* 8vo. Original yellow cloth, dust jacket

8 volumes 8vo and 4to.

FIRST EDITIONS. The first inscribed by the author, the first and last each with an inserted autograph letter by the author.

References: Blanck, *Peter Parley to Penrod* 146, 129

Provenance: Mildred Greenhill. The third with the bookplate of James Owen Tryon.

- 2391 **History of The Bible**
 History of the Bible. *Boston: T. Bedlington and J. Ball, 1814*

64mo. Wood-engraved frontispiece and 15 illustrations; browned. Original sheep, inset in large fitted case.

This miniature book is based directly on S. Wood's *Bible History* published in 1811. The text is of American origin and quite different from the miniature Bibles based on that of Elizabeth Newbery (see lot 2306).

Reference: Rosenbach 493

Provenance: Mildred Greenhill.



Goody Two-Shoes.

THE
HISTORY
OF
Little Goody Two-Shoes;
OTHERWISE CALLED
Mrs. Margery Two-Shoes.

WITH

The Means by which she acquired her Learning and Wisdom, and in Consequence thereof her Estate.

Set forth at large for the Benefit of those,
*Who from a State of Rags and Care,
And having Shoes but half a Pair,
Their Fortune and their Fame would fix,
And gallop in their Coach and Six.*

See the original Manuscript in the VATICAN at ROME, and the Cuts by MICHAEL ANGELO; illustrated with the Comments of our great modern Critics.

L O N D O N:

Printed for T. CARNAN,
Successor to Mr. J. NEWBERRY, in St. Paul's
Church-Yard. MDCCCLXXXIII.
[Price Six-Pence, bound.]

2392

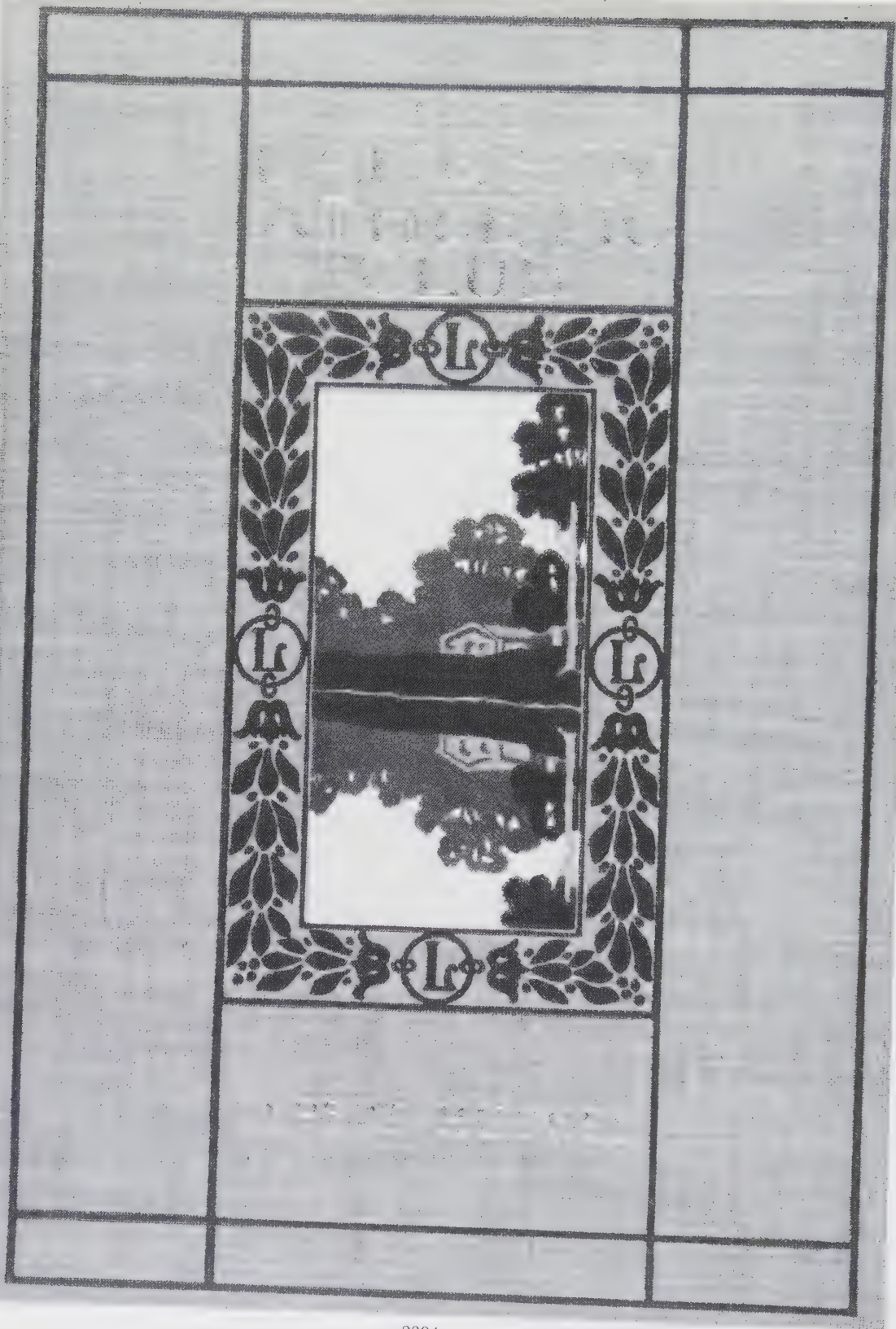
- 2392 **The History of Little Goody Two-Shoes**
The History of Little Goody Two-Shoes, otherwise called Mrs. Margery Two-Shoes. *London: T. Carnan, 1783.*

32mo. Woodcut frontispiece and 35 illustrations. Original pictorial boards; backstrip worn. Folder and half morocco slipcase.

This is probably the most famous children's book of the eighteenth century. The popularity of this little story is indicated by the extensive list of editions recorded by Roscoe following its first appearance in 1765, and the small number of copies that have survived. Pictorial bindings of this date were rarely produced, and examples such as this are difficult to find.

Reference: Roscoe J167 (13), listing five copies, one of which is imperfect

Provenance: Mildred Greenhill.



- 2393 **The Holy Bible Abridged**
The Holy Bible Abridged, or the History of the Old and New Testament. *Boston: Samuel Hall, 1795*

32mo. Woodcut frontispiece and 59 illustrations; somewhat stained. Original Dutch floral paper over wooden boards; worn. Double slipcase.

Abridgements of the Bible were some of the earliest books designed for children. This one is based on the Newbery title first published in 1757 and may have been taken from the edition published in 1791 by Newbery's grandson Francis Power.

References: Evans 28269; [compare Roscoe J27]

Provenance: Mildred Greenhill.

- 2394 **Hughes, Rupert**
The Lakerim Athletic Club. *New York: The Century Co., 1898*

8vo. Frontispiece and 23 plates by C. M. 8vo. Original tan pictorial cloth gilt.

FIRST EDITION. A SUPERB COPY OF THE AUTHOR'S FIRST BOOK, with the publisher's compliments slip inserted.

Reference: Blanck, *Peter Parley to Penrod* 146

Provenance: Carroll Atwood Wilson.

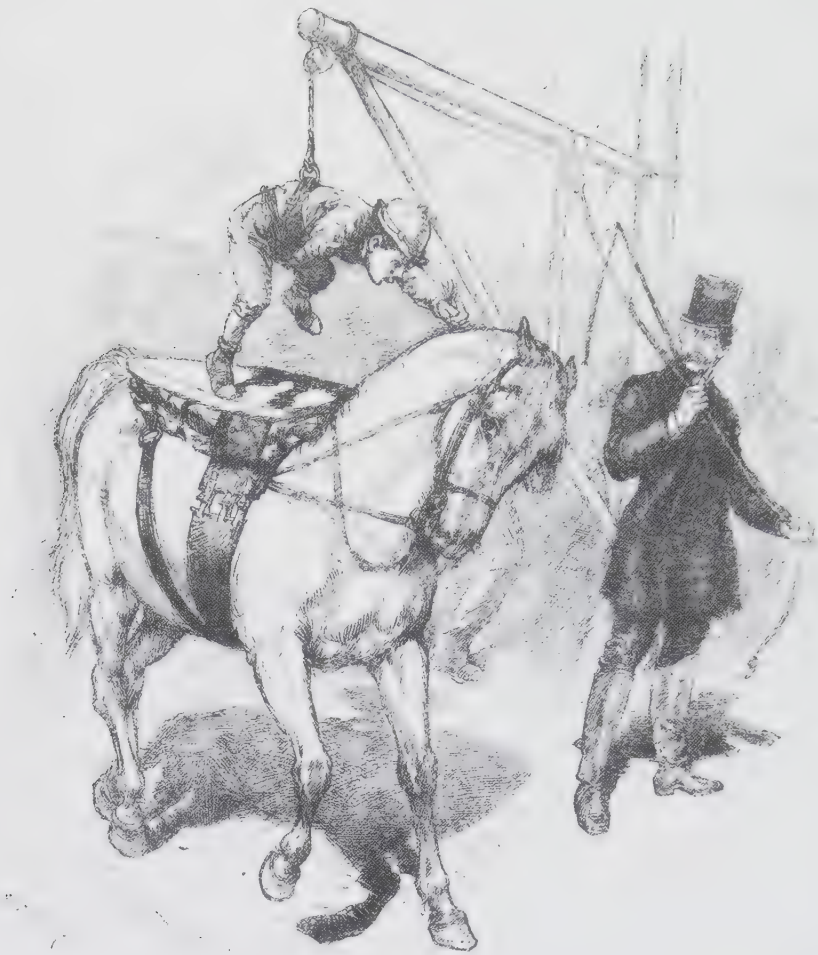
- 2395 **Jackson, Helen Hunt**
Ramona. *Boston: Roberts Brothers, 1884*. Original green cloth ☆ **King, Captain Charles**. Cadet Days. *New York: Harper and Brothers, 1894*. Frontispiece and 24 plates. Original blue cloth ☆ **Munroe, Kirk**. The Fur-Seal's Tooth. *New York: Harper and Brothers, 1894*. Frontispiece and 33 illustrations. Original decorated cloth ☆ **Carruth, H.** The Voyage of the Rattletrap. *New York: Harper & Brothers, 1897*. 8vo. Map frontispiece, numerous illustrations. Original green pictorial cloth

4 volumes 8vo.

FIRST EDITIONS. Fine copies of the first, third and fourth works.

Reference: Blanck 98, 102, 145, 146

Provenance: Mildred Greenhill.



THE FIRST LESSON.

- 2396 **Janeway, J.**
A Token for Children. *Boston: Z. Fowle, 1771*. 12mo. Unbound folded sheets. Folder and slipcase ☆ **[Barbault, Anna L.]** Lessons for Children of Four Years Old. Part 2. *Philadelphia: Benjamin Franklin Bache, 1788*. 16mo. Original wrappers ☆ **Spring, D.** Three Sermons to Little Children. *New York: William Durrell, 1790*. 12mo. Woodcut frontispiece and plate. Original marbled boards

3 volumes 12mo and 16mo.

The second volume is accompanied by a folder of correspondence with Franklin Bache relating to the authorship and printer of this work.

Provenance: Mildred Greenhill.

- 2397 **The Juvenile Biographer**
The Juvenile Biographer, containing the Lives of Little Masters and Misses, including a Variety of Good and Bad Characters. *Worcester: Isaiah Thomas, 1787*

32mo. Woodcut frontispiece and 19 illustrations. Half morocco. Uncut.

FIRST AMERICAN EDITION. With text and illustrations copied from Elizabeth Newbery's publication which first appeared in 1780. The fact that the sheets are uncut indicates that they were bound for the first time long after they were printed, but this is nevertheless a most attractive copy, forming a pair with the same publisher's *Little Pretty Pocket Book* (which appears below as lot 2411).

References: Evans 20440; Rosenbach 119; [compare Roscoe J198]

Provenance: Mildred Greenhill.

- 2398 **[Kaler], James Otis**
Toby Tyler, or Ten Weeks with a Circus. *New York: Harper and Brothers, 1881*

8vo. Frontispiece and 20 full-page illustrations by W. A. Rogers. Original tan and red pictorial cloth gilt. Half morocco fitted case.

FIRST EDITION, FIRST ISSUE. With title and illustration on spine centered. The story was written when the author was travelling from London to New York, drawing on his experience as a publicity man for a circus, and sold for serialization in Harper's *Young People* on arrival. Both this copy and the other in variant colors forming the next lot are IN SUPERB CONDITION, and one was selected for exhibition at the Pierpont Morgan Library in 1954.

References: Blanck, *Peter Parley to Penrod* 59; Pierpont Morgan 238

Provenance: Mildred Greenhill.



TOBY TYLER

OR

TEN WEEKS WITH
A CIRCUS



□ 2399 **[Kaler], James Otis**

Toby Tyler, or Ten Weeks with a Circus. *New York: 1881*

8vo. Frontispiece and 20 full-page illustrations by W. A. Rogers. Original green and red pictorial cloth gilt. Folder and half morocco slipcase.

FIRST EDITION, FIRST ISSUE. With title and illustration on spine centered. (See note to preceding lot).

References: Blanck, *Peter Parley to Penrod* 59; Pierpont Morgan 238

Provenance: Mildred Greenhill.

□ 2400 **[Kilner, Mary Ann]**

William Sedley, or the Evil Day Transferred. *N.p.: John Marshall, [frontispiece dated 1783]*

12mo. Engraved frontispiece by Roberts after Dodds. Original half sheep boards. Double slipcase.

The books of John Marshall are notoriously difficult to date accurately, but the advertisements for his publications at the end of this volume suggest that this is probably the first edition of this tale, written by one of the most popular late eighteenth-century authors for children.

Provenance: Mildred Greenhill.

□ 2401 **Kipling, Rudyard**

The Jungle Book. *London: 1894*

8vo. Illustrations; spotted. Original blue cloth gilt, gilt edges. Folder and half morocco slipcase.

FIRST EDITION. This copy is SIGNED by the author and dated 3 March 1895 on the title-page, and has a loosely inserted autograph letter signed by S. Anderson to Dewitt Millar, 3 pages small 8vo, dated 8 May 1901, regarding the charge made by Kipling for signing his books, which was forwarded to the Boys Club.

References: Livingston 104; Martindell 61; Stewart 123

Provenance: Dewitt Millar, with ownership inscription on lower endpaper.

- 2402 **Kipling, Rudyard**
 Captains Courageous. *London: Macmillan and Co., 1897*. 8vo. First English edition. Frontispiece and illustrations by I. W. Taber. Original blue pictorial cloth gilt; front endpaper split at hinge. Slipcase ☆ Just So Stories. *London: Macmillan and Co., 1902*. 4to. First edition. Illustrations by the author. Original pictorial cloth; spine slightly faded
- 2 volumes 8vo and 4to.
- The first volume was preceded by an edition of a few copies produced in America for copyright purposes.
- References:* Livingston 137, 267; Martindell 68, 99; Pierpont Morgan 268, 276; Stewart 163, 260
- Provenance:* Mildred Greenhill.
- 2403 **Knox, T. W.**
 The Boy Travellers in the Far East. *New York: Harper & Brothers, 1880* ☆ The Boy Travellers in Australia. *New York: Harper & Brothers, 1889*
- 2 volumes 4to. Each with colored frontispiece and numerous illustrations. Original decorated cloth.
- FIRST EDITIONS. The second volume is a PRESENTATION COPY, INSCRIBED by the author to Elsie Leslie Lyde.
- Reference:* Blanck, *Peter Parley to Penrod* 53
- Provenance:* 1. Elsie Leslie Lyde. 2. Mildred Greenhill.
- 2404 **Köllner, Augustus**
 Common Sights in Town and Country, delineated and described for Children. *Philadelphia: American Sunday-School Union, [c.1850]*
- Oblong folio. Lithographed title-page and 12 plates by A. Köllner. Original purple cloth.
- This large picture book is of interest for the various forms of transport depicted as well as the twelve contemporary scenes in and around Philadelphia.
- 2405 **Lady Featherlight**
 Lady Featherlight, an English Fairy Tale. *Salem, Mass.: W. W. Newell, 1892*. 8vo. In original wrapper, sewn ☆ **Howard, H.** The Doings of the Dollymites. *London: Sands & Co., [c. 1900]*. 32mo. Colored illustrations by Percy Billingshurst. Original red pictorial cloth ☆ **Kennedy, Captain.** Jesse James' Thrilling Raid. *Baltimore: I.*



2404

& M. Ottenheimer, [1915]. 8vo. Original pictorial wrappers ☆ **Salten, F. Bambi**, translated by Whitaker Chambers. *New York: 1928*. First edition in English. One of 1,000 advance copies. Original green cloth ☆ **Bianco, Pamela**. *The Starlit Journey*. *New York: The Macmillan Company, 1933*. 8vo. First edition. Illustrations by the author. Original blue cloth, dust jacket ☆ **Travers, P. L.** *Mary Poppins*. *London: Gerald Howe Ltd., 1934*. 8vo. First edition. Illustrations by Mary Shepard. Original yellow cloth, dust jacket ☆ *Mary Poppins from A to Z*. *New York: Harcourt, Brace & World, Inc., 1962*. 8vo. First American edition. Illustrations by Mary Shepard. Original yellow cloth ☆ and eight others.

15 volumes 8vo and 32mo.

Provenance: The mentioned items and most of the others are from the library of Mildred Greenhill.



Mr. Bottom and the Queen of the Fairies

- 2406 **Lamb, Charles and Mary**
Tales from Shakespear, designed for the use of Young Persons. *London: Thomas Hodgkins, 1807.*
- 2 volumes 12mo. Engraved frontispieces and 18 plates after William Mulready, 3-page advertisement at end of volume 2. Contemporary half calf; neatly rebacked preserving original spines. Slipcase.
- FIRST EDITION, FIRST ISSUE. With page [236] of volume 1 blank.
- References:* Livingston 61; Pierpont Morgan 199
- Provenance:* 1. Barne. 2. Mildred Greenhill.
- 2407 **Lamb, Charles and Mary**
Tales From Shakespear, designed for the use of Young Persons. *London: Thomas Hodgkins, 1807*
- 2 volumes 12mo. Engraved frontispieces and 18 plates after William Mulready, 3-page advertisement at rear of volume 2; a few slight stains. Brown morocco by Rivière. Morocco case.
- FIRST EDITION, FIRST ISSUE. With page 236 of volume 1 blank.
- References:* Livingston 61; Pierpont Morgan 199
- Provenance:* 1. Nicholas Frederic Brady. 2. Harold Greenhill.
- 2408 **[Lamb, Charles and Mary]**
Mrs. Leicester's School, or the History of Several Young Ladies, retold by themselves. *London: M. J. Godwin, 1809*
- 12mo. Engraved frontispiece by J. Hopwood after W. Hopwood. Red morocco, gilt edges.
- FIRST EDITION, FIRST ISSUE. The contents page with single titles.
- Reference:* Livingston 85
- Provenance:* 1. Edwin Holden. 2. Mildred Greenhill.



This is Wee Gillies
who can express better
than I the gratitude
and affection for
the Burnetts held
by
Mum

□ 2409 **Lanier, Sidney**

The Boy's Froissart. *New York: Charles Scribner's Sons, 1879*. Frontispiece and 11 plates by Alfred Kappes. Original brown cloth ☆ The Boy's King Arthur. *New York: Charles Scribner's Sons, 1880*. Frontispiece and 11 plates by Alfred Kappes. Original green cloth ☆ The Boy's Mabinogion. *New York: Charles Scribner's Sons, 1881*. 2 copies. Frontispiece and 11 plates by Alfred Fredericks. Original light blue or brown cloth

4 volumes 8vo.

FIRST EDITIONS.

Reference: Blanck, *Peter Parley to Penrod* 145

Provenance: 1. The first three works with the bookplate of Arthur Swann. 2. Mildred Greenhill.

□ 2410 **Leaf, Munro**

The Story of Ferdinand. *New York: Viking Press, 1936*. Illustrations by Robert Lawson. Original boards, dust jacket. An excellent copy ☆ Wee Gillis. *New York: Viking Press, 1938*. Illustrations by Roberts Lawson. Original hessian. Slipcase

2 volumes 4to.

FIRST EDITIONS. The second work is limited to 525 copies SIGNED by the author and artist, and is INSCRIBED with a drawing by Robert Lawson.

Reference: Pierpont Morgan 272

Provenance: Mildred Greenhill.

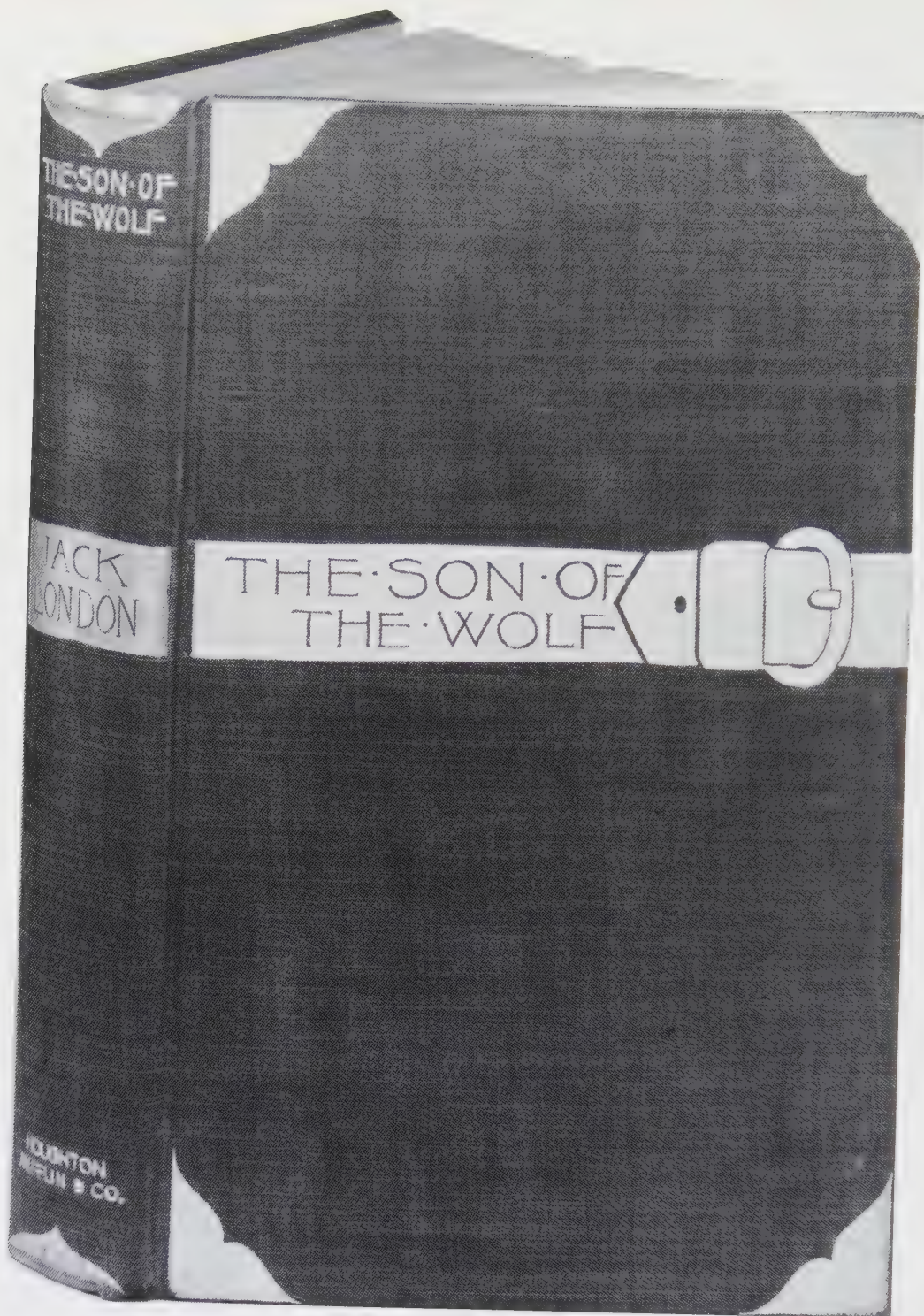
□ 2411 **Little Pretty Pocket Book**

A Little Pretty Pocket Book, intended for the Instruction and Amusement of Little Master Tommy and Pretty Miss Polly. *Worcester: Isaiah Thomas, 1787*

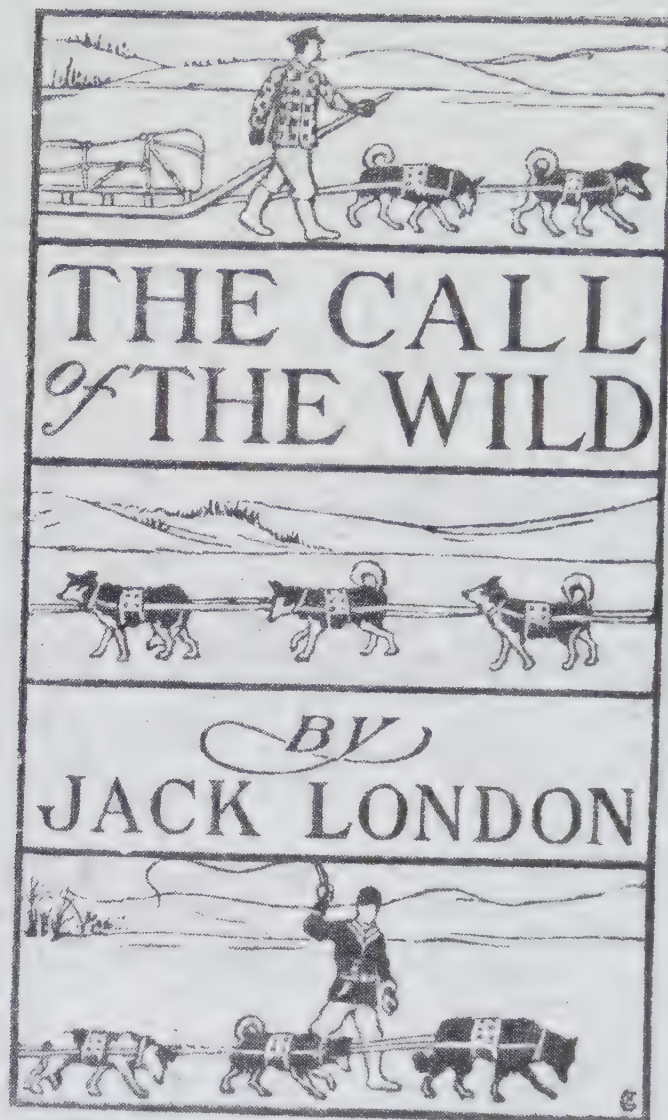
32mo. Woodcut frontispiece and 65 illustrations. Half morocco, uncut.

FIRST WORCESTER EDITION. Preceded by Hugh Gaine's edition of 1762, both with text and illustrations based on John Newbery's original publication first printed in 1744, considered to be his first entertaining work for children. An early game of baseball is described and illustrated in both the English and American versions. This copy is bound uniformly with the companion volume *Juvenile Biographers* (offered as lot 2397).

References: Evans 2409; Rosenbach 120; [compare Roscoe J225]



- 2412 **London, Jack**
The Son of the Wolf: Tales of the Far North. *Boston: Houghton, Mifflin and Company, 1900*
- 8vo. Frontispiece. Original gray cloth blocked in silver. Folder and slipcase.
- FIRST EDITION. A SUPERB COPY OF THE AUTHOR'S FIRST BOOK.
- Reference:* BAL 11869
- Provenance:* Arthur Swann.
-
- 2413 **London, Jack**
The Son of the Wolf: Tales of the Far North. *Boston: Houghton, Mifflin and Company, 1900*
- 8vo. Frontispiece. Original green cloth blocked in silver.
- FIRST EDITION. A very good copy.
- Reference:* BAL 11869
- Provenance:* 1. E. H. Lathrop. 2. Mildred Greenhill.
-
- 2414 **London, Jack**
The Cruise of the Dazzler. *New York: The Century Co., 1902*
- 8vo. Frontispiece, ornamental title-page and 5 plates. Original decorated cloth.
- FIRST EDITION. Issued as one of the St. Nicholas books.
- Reference:* BAL 11872
- Provenance:* Elmer H. Seegert, with his inscription on inside upper cover.



□ 2415 **London, Jack**

The Call of the Wild. New York: The Macmillan Company, 1903

8vo. Colored frontispiece, 10 plates, other illustrations in text, and pictorial endpapers by Philip R. Goodwin and Charles Livingston Bull. Original pictorial cloth, dust jacket. Folder and half morocco slipcase.

FIRST EDITION. A SUPERB COPY. With a four-page leaflet advertising this and other books loosely inserted.

References: BAL 11876; Blanck, *Peter Parley to Penrod* 119

Provenance: W. G. Bowdoin.

□ 2416 **London, Jack**

The Call of the Wild. New York: The Macmillan Company, 1903

8vo. Colored frontispiece, 10 plates, other illustrations in text, and pictorial endpapers by Philip R. Goodwin and Charles Livingston Bull. Original pictorial cloth; dust jacket slightly worn and faded. Perspex case.

FIRST EDITION.

References: BAL 11876; Blanck *Peter Parley to Penrod* 119

Provenance: Mildred Greenhill.

□ 2417 **Lorenzini, Carlo**

The Story of A Puppet, or the Adventures of Pinocchio. New York: Cassell, 1892

Small 8vo. Illustrations by C. Mazzanti. Original decorated cloth; covers soiled. Slipcase.

FIRST AMERICAN EDITION. Comprising sheets of the first English edition and cancel title-page. This story was relatively little-known before being made famous by the Walt Disney film. The English edition was probably quite small, and the American edition is particularly scarce.

Reference: Pierpont Morgan 218

Provenance: 1. Eric Samson, with his name stamp on several preliminaries and first page of text. 2. Isabelle A. Dagneaux. 3. Mildred Greenhill.

clatter and clash in it : it was like all of them and neither of them—all of them without their faults, each of them without its peculiarity : after all, it was more like his mother's voice than anything else in the world.



"Diamond, dear," she said, "be a man. What is fearful to you is not the least fearful to me."

"But it can't hurt you," murmured Diamond, "for you're *it*."

"Then if I'm *it*, and have you in my arms, how can it hurt you?"

- 2418 **[Lothrop, Harriet Mulford]**
Five Little Peppers and How They Grew. By Margaret Sidney. *Boston: D. Lothrop & Co., 1880*. First issue. Illustrations. Original decorated mustard cloth gilt ☆ Five Little Peppers Midway. *Boston: D. Lothrop Company, 1890*. Illustrations by W. L. Taylor. Original green cloth ☆ The Stories Polly Pepper Told. *Boston: Lothrop Publishing Company, 1899*. Illustrations by Jessie McDermott and Ethelred B. Barry. Original green cloth ☆ Five Little Peppers in the Little Brown House. *Boston: Lothrop, Lee & Shepard, 1907*. 2 copies. Frontispiece and 7 plates by Herman Hayer. Original green cloth, one copy lettered in gold, the other in black

5 volumes _____. The first three with same design on upper covers and spines; lower covers of the second and third soiled or stained.

FIRST EDITIONS.

References: Blanck, *Peter Parley to Penrod* 54; Pierpont Morgan 251

Provenance: Mildred Greenhill.

- 2419 **MacDonald, George**
At the Back of the North Wind. *London: Strahan & Co., 1871*

8vo. Wood-engraved illustrations after Arthur Hughes, tipped in slip advertising Aesop's Fables. Original green cloth; joints and pictorial label rubbed. Folder and slipcase.

FIRST EDITION, FIRST ISSUE. With rustic frame on upper cover in gilt and publisher's device on lower cover.

Reference: Sadleir 1474

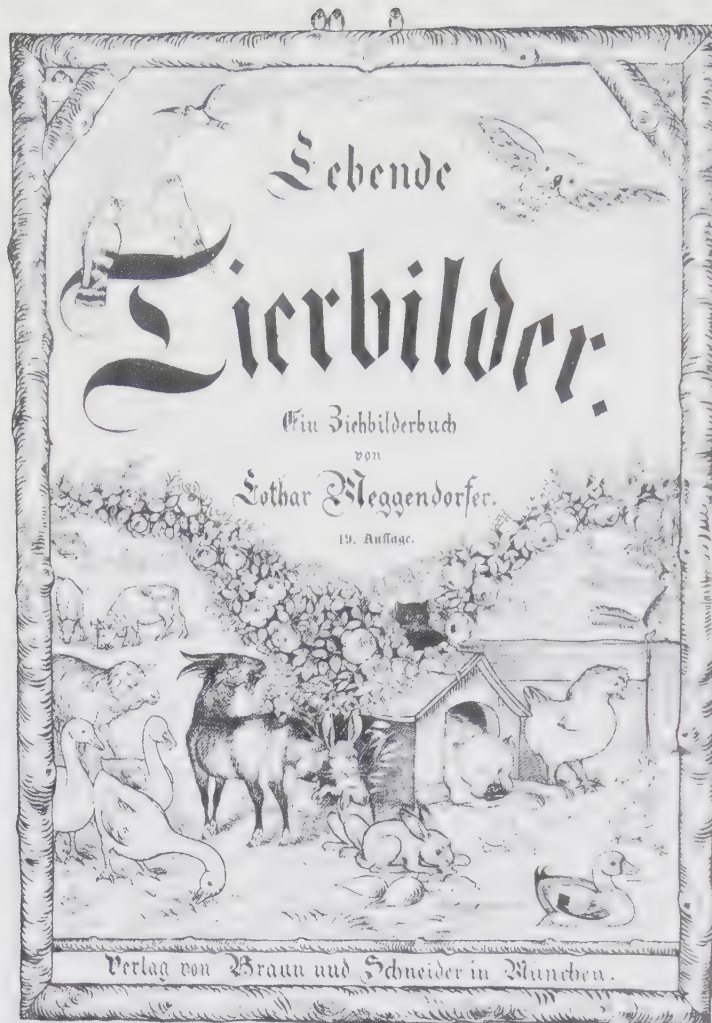
Provenance: L. de Winton.

- 2420 **McGuffey, W.H.**
The Eclectic Fourth Reader. *Cincinnati: Truman and Smith, 1838*. 8vo. Original sheep; covers loose, spine defective. Fitted case ☆ Newly Revised Eclectic Second Reader. *New York: Clark, Austin, and Smith, [c. 1848]*. 8vo. 39 wood-engraved illustrations; stained. Original half sheep boards. Double slipcase ☆ **Lowell, A. C.** Theory of Teaching. *Boston: E. P. Peabody, 1841*. 8vo. Original brown cloth ☆ **Sovereign, T.** The American Temperance Spelling Book. *Philadelphia: J. Harmstead, 1842*. 8vo. Wood-engraved frontispiece and 12 illustrations; stained and worn. Original half parchment boards ☆ **[Brumstead, J. F.]** Third Reading Book in the Primary School. *Boston: William D. Ticknor & Co., 1844*. 8vo. Wood-engraved frontispiece; a few stains. Original half sheep printed boards; upper joint split

5 volumes 8vo.

FIRST EDITION of the third volume. PRESENTATION COPY INSCRIBED by the author to Anna Maria Whitem, later Mrs. James Russell Lowell.

Provenance: Anna Maria Whitem, with McGuffey's inscription to her in the third volume; the first three books are from the library of Mildred Greenhill, the second with the bookplate of Carroll Wilson.



2421

- 2421 **Meggendorfer, Lothar**
Lebende Tierbilder. Munich: Braun und Schneider, [c. 1890]

Folio. 8 full-page illustrations colored by hand, each with moving parts operated by a lever; a number of repairs, a few of the moving pieces replaced with good ink and watercolor copies. Original half cloth boards.

Meggendorfer is the acknowledged master of the moving picture book, and this was one of his most popular titles, with eleven editions published between 1881 and 1886. The present copy is described as the nineteenth edition on upper cover.

Reference: Krahé 80

Provenance: Mildred Greenhill.



And the little bears growl to each other, "He's mine,
As soon as he's silly and steps on a line."
And some of the bigger bears try to pretend
That they came round the corner to look for a friend;
And they try to pretend that nobody cares
Whether you walk on the lines or squares.
But only the sillies believe their talk;
It's ever so portant how you walk.
And it's ever so jolly to call out, "Bears,
Just watch me walking in all the squares!"



13

2422

- 2422 **Milne, A.A.**
When We Were Very Young. *London: Methuen & Co., 1924*

4to. Illustratons by E. H. Shepard. Original half cloth boards, uncut, partly unopened; dust jacket soiled. Otherwise a fine copy. Folder and half morocco slipcase.

FIRST EDITION. One of 100 copies signed by the author and artist. As fewer copies of this book were published in both ordinary and de-luxe format, it has always been the most sought after of the set.

Reference: Pierpont Morgan 189

Provenance: Mildred Greenhill.



2423 (detail)

- 2423 **Milne, A.A.**
Winnie the Pooh. London: Methuen & Co., 1926

4to. Illustrations by E. H. Shepard. Original half cloth boards. The map endpapers of the ordinary edition bound in as a folding sheet, uncut, largely unopened, dust jacket soiled.

FIRST EDITION. One of 350 copies signed by the author and artist.

Provenance: Mildred Greenhill.



DOWN BY THE POND

I'm fishing.
 Don't talk, anybody, don't come near!
 Can't you see that the fish might hear?
 He thinks I'm playing with a piece of string;
 He thinks I'm another sort of funny sort of thing,
But he doesn't know I'm fishing—
He doesn't know I'm fishing.
 That's what I'm doing—
 Fishing.



2424

- 2424 **Milne, A.A.**
Now We Are Six. London: Methuen & Co., 1927

4to. Illustrations by E. H. Shepard. Original half cloth boards, uncut; dust jacket soiled and faded.

FIRST EDITION. One of 200 copies signed by the author and artist.

Provenance: Mildred Greenhill.

16 HOUSE AT POOH CORNER

"There wouldn't be *two* houses," said Pooh.
"Not so close together."

They came round the corner, and there was Eeyore's house, looking as comfy as anything.



"There you are," said Piglet.

"Inside as well as outside," said Pooh proudly.
Eeyore went inside . . . and came out again.

"It's a remarkable thing," he said. "It is my

□ 2425 **Milne, A. A.**

The House at Pooh Corner. London: Methuen & Co., 1928

4to. Illustrations by E. H. Shepard. Original half cloth boards, uncut, unopened, dust jacket slightly soiled.

FIRST EDITION. One of 350 copies signed by the author and artist.

Provenance: Mildred Greenhill.

□ 2426 **Milne, A.A.**

When We Were Very Young, 1924 ☆ *Winne the Pooh, 1926* ☆ *Now We Are Six, 1927* ☆ *The House at Pooh Corner, 1928*. 4 volumes. *London: Methuen & Co., 1924-1928*. 8vo. Illustrations by E. H. Shepard. Original cloth, top edges gilt; dust jackets slightly soiled. Fitted slipcase

FIRST EDITIONS OF THE COMPLETE SET OF CHRISTOPHER ROBIN BOOKS. Before their appearance Milne was already well-known as a popular writer and dramatist, but his reputation now rests largely on these ever-popular verses and stories.

Provenance: Mildred Greenhill.

□ 2427 **Milne, A. A.**

For the Luncheon Interval. London: Methuen & Co. Ltd., 1925. 8vo. Original wrappers ☆ *Teddy Bear and Other Songs from "When We Were Very Young."* *London: Methuen & Co., 1926*. 4to. Illustrations by E. H. Shepard. Original half cloth boards; dust jacket soiled and slightly worn ☆ *By Way of Introduction. London: Methuen & Co. Ltd., [1929]*. 8vo. Original cloth, dust jacket ☆ *The Ivory Door. London: Chatto & Windus, 1929*. Original grey cloth ☆ *The Secret. New York: The Fountain Press, 1929*. One of 742 copies, signed by the author. Original buckram; spine faded ☆ *Year In, Year Out. New York: E.P. Dutton & Co., 1952*. 8vo. First American edition. Illustrations by E. H. Shepard. Original cloth, dust jacket ☆ **Shepard, E. H.** *Drawn from Memory. London: Methuen & Co. Ltd., 1957*. 8vo. Illustrations by the author. Original green cloth, dust jacket

7 volumes 8vo and 4to.

FIRST EDITIONS of all but the sixth work.

Provenance: The majority Mildred Greenhill, with her bookplate.



2428

- 2428 **Mitchell, S. Weir**
The Wonderful Stories of Fuz-Buz the Fly and Mother Graben the Spider.
Philadelphia: J. B. Lippincott, 1867

Large 8vo. Wood-engraved frontispiece, 8 plates and one illustration by Henry C. Bispham; spotted. Original half cloth boards, uncut, partly unopened.

FIRST EDITION. A LARGE PAPER COPY of this unusual book in which Fuz-Buz is safe so long as he can tell a new story each night to Mother Graben's children.

References: BAL 14065; Blanck, *Peter Parley to Penrod* 145

Provenance: Inscribed to Wilhelmine P. H. Thomas, Christmas 1866; Mildred Greenhill.

□ 2429 **Mitchell, S. Weir**

Mr. Kris Kring, A Christmas Tale. *Philadelphia: George W. Jacobs & Co., 1893*. 8vo. First edition. Original half cloth decorated boards ☆ **Riis, Jacob A.** Nibsy's Christmas. *New York: Charles Scribner's Sons, 1893*. 8vo. Frontispiece. Original boards; soiled and worn ☆ **Ollivant, A. Bob**, Son of Battle. *New York: Doubleday & McClure, 1898*. 8vo. First American edition. Original light green cloth ☆ **Indian Children and Their Pets, and other Stories**. *New York: The Warner Company, 1899*. 8vo. Illustrations. Original decorated cloth ☆ **[Kaler], Otis J.** Old Ben. *New York: Harper & Brothers, 1911*. 8vo. Pictorial title-page and illustrations by Sarah Noble-Ives. Original gray cloth, dust jacket ☆ **Stratton-Porter, Gene**. Laddie. *New York: Doubleday, Page & Company, 1913*. 8vo. Colored frontispiece and 3 plates. Original blue cloth

6 volumes 8vo.

FIRST EDITIONS of all but the third work.

Provenance: Mildred Greenhill.

□ 2430 **Moore, Clement C.**

Poems. *New York: Bartlett & Welford, 1844*

8vo. Original brown boards; rebacked. Uncut.

FIRST EDITION. PRESENTATION COPY, INSCRIBED to Miss S. Barrow, with autograph correction to page 58. This is the first collection of the author's poems to include *The Night before Christmas* and has an introduction addressed to his children who prompted the compilation.

References: BAL 14348; Grolier, *American* 52

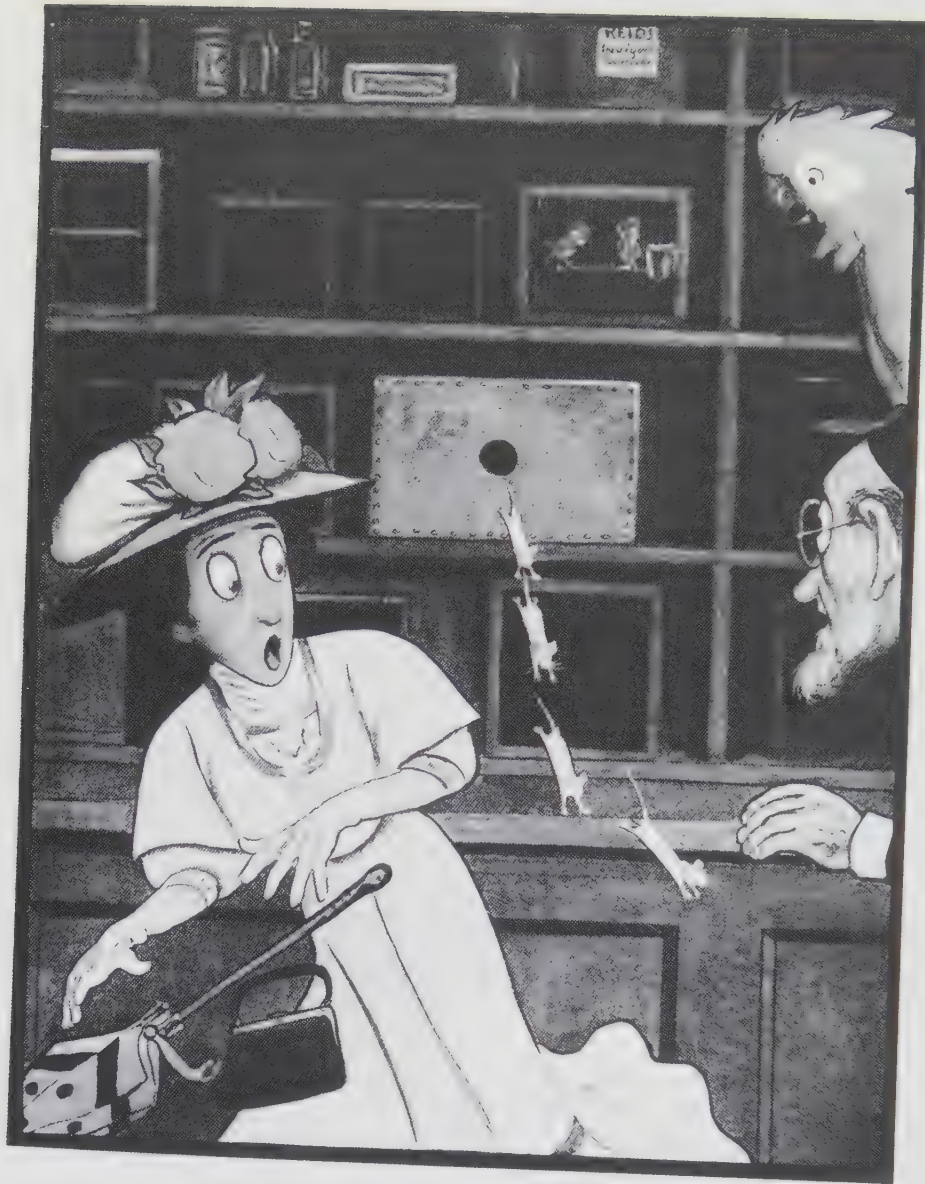
Provenance: 1. Miss S. Barrow. 2. Alexander L. Wyant. 3. Carroll Atwood Wilson. 4. Mildred Greenhill.

□ 2431 **Mother Goose's Melodies**

Mother Goose's Melodies. *Boston: More and Francis, [c. 1850]*. 16mo. 111 wood-engraved illustrations. Original pictorial wrappers ☆ Another edition. *Boston: 1906*. 16 mo. Facsimile reprint of the first edition printed in 1833, with introduction by E. E. Hale. Original half cloth boards, dust jacket ☆ **The Old Fashioned Mother Goose Melodies**. *New York: G. W. Carleton & Co., 1879*. Small 4to. 48 lithographed transforming illustrations signed W. L. S., each with flap at inner margin to change the picture. Original red cloth; foot of upper cover stained

3 volumes 16mo and small 4to.

Provenance: Mildred Greenhill.



□ 2432 **New England Psalter**

New England Psalter, or Psalms of David, with the Proverbs of Solomon, and Christ's Sermon on the Mount, being an introduction for the training up of children in the reading of the Holy Scriptures. *Boston: Greenleaf, 1774* ☆ *New England Psalter. Boston: Benjamin Edes, 1784*

2 volumes 8vo. Both browned. Original sheep over wooden boards. Double slipcase.

The two editions are both based on the first printing by Benjamin Franklin in 1744. The first volume is not recorded in Evans, who lists another edition of the same year reprinted by Greenleaf for John Perkins.

References: Evans 13148, 18358; Rosenbach 98

Provenance: Mildred Greenhill.

□ 2433 **Newell, Peter**

The Hole Book. *New York: Harper & Brothers, 1908*

4to. 24 colored plates. Original cloth, large pictorial label on upper cover; dust jacket slightly defective.

FIRST EDITION of this imaginative picture book in which all but the last plate has a small hole tracing the progress of a bullet through various scenes in the humorous rhyme. An inscription possibly by the author reads: "A Pill from the Doctor [with a drawing of the pill resembling the hole in the book]. May it hit the mark, and do less harm than Tom Potts' bullet."

□ 2434 **Peck, G. W.**

Peck's Bad Boy and His Pa. *Chicago: Bedford, Clarke & Co., 1883*. Original green pictorial cloth. Folder and slipcase ☆ Peck's Boss Book. *Chicago and New York: 1884*. Illustrations by H. E. Patterson. Original green pictorial cloth. A fine copy

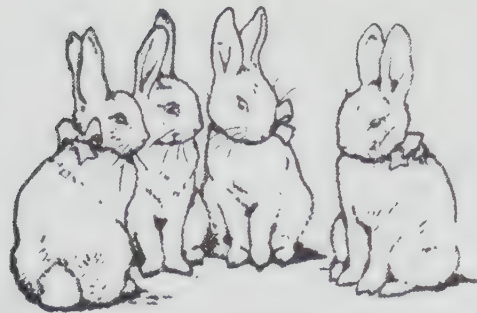
2 volumes 8vo.

FIRST EDITIONS.

References: Blanck, *Peter Parley to Penrod* 67; Pierpont Morgan 240

Provenance: Mildred Greenhill.

The Tale of
PETER RABBIT.



By BEATRIX POTTER.

COPYRIGHT.

- 2435 **Pinchard, Mrs.**
The Two Cousins. London: E. Newbery, 1794. ☆ [Mavor, William]. Youth's Miscellany, or a Father's Gift to his Children. London: E. Newbery, 1798
- 2 volumes 12mo. Each with engraved frontispiece. Modern sheep.
- FIRST EDITIONS.
- Reference:* Roscoe J291 (1), 240
- Provenance:* Mildred Greenhill.
-
- 2436 **Potter, Beatrix**
The Child's Guide to Knowledge. London: Simpkin, Marshall & Co., 1876. 8vo. Contemporary half calf ☆ and six books and catalogues relating to the life and work of Beatrix Potter
- 7 volumes 8vo.
- The Child's Guide to Knowledge* was originally the property of Beatrix Potter, and is INSCRIBED by her with her signature and dated 29 June 1877.
- Provenance:* 1. Beatrix Potter. 2. Mildred Greenhill.
-
- 2437 **Potter, Beatrix**
The Tale of Peter Rabbit. London: Privately Printed, [1901]
- 16mo. Colored frontispiece and 41 black and white illustrations by the author. Original pictorial boards with flat back.
- FIRST EDITION. A particularly fine copy of the first issue, of which only 250 copies were printed.
- References:* Pierpont Morgan 262; Quinby 1
- Provenance:* Mildred Greenhill.
-
- 2438 **Potter, Beatrix**
The Tailor of Gloucester. London: Privately printed, 1902
- 16mo. 16 colored plates by the author. Original pictorial boards; upper cover with very slight discoloring caused by imperfections in the paper. Otherwise an excellent copy. Double slipcase.
- FIRST EDITION. Limited to 500 copies.
- References:* Pierpont Morgan 265; Quinby 3
- Provenance:* Mildred Greenhill.

THE PIE
AND



THE PATTY-PAN

BY
BEATRIX POTTER

- 2439 **Potter, Beatrix**
The Tale of Two Bad Mice. London: Frederick Warne and Co., 1904
- 16mo. 27 colored illustrations by the author. Original tan cloth gilt with small pictorial label, edges gilt.
- FIRST EDITION. In the scarce de-luxe binding.
- Reference:* Quinby 7
- Provenance:* Mildred Greenhill.
-
- 2440 **Potter, Beatrix**
The Pie and the Patty-Pan. London: Frederick Warne and Co., 1905
- Small 4to. 10 colored plates and other illustrations by the author. Original blue pictorial cloth gilt, edges gilt.
- FIRST EDITION. In the rare de-luxe binding.
- Reference:* Quinby 9
- Provenance:* Mildred Greenhill.
-
- 2441 **Potter, Beatrix**
Ginger and Pickles. London: Frederick Warne and Co., 1909
- Small 4to. 10 colored plates and other illustrations by the author. Original green boards, pictorial label on upper cover, dust jacket; small piece torn from lower cover.
- FIRST EDITION. The dust jackets for Beatrix Potter's books are no more than advertisements for volumes in the series and other titles, printed on thin transparent paper. Understandably, very few indeed have survived.
- Reference:* Quinby 17
- Provenance:* Mildred Greenhill.

For Uncle George
with love from Bertrix Leelis
Dec 19.17

APPLEY DAPPLY'S
NURSERY RHYMES

□ 2442 **Potter, Beatrix**

Appley Dappler's Nursery Rhymes. *London: Frederick Warne and Co., [1917]*

16mo. 15 colored illustrations by the author. Original green boards, pictorial label on upper cover.

FIRST EDITION. PRESENTATION COPY, INSCRIBED: "For Uncle George with love from Beatrix Heelis, Dec. 19'17," and by the recipient: "to Ann Loraine Heelis from her godfather I.IX.1930."

Reference: Quinby 23

Provenance: 1. Ann Loraine Heelis. 2. Mildred Greenhill.

□ 2443 **Potter, Beatrix**

The Tale of Johnny Town Mouse. *London: Frederick Warne and Co., [1918]*

16mo. 27 colored illustrations by the author. Original green boards, pictorial label on upper cover.

FIRST EDITION. With the "n" dropped from "London" on the title-page. PRESENTATION COPY, INSCRIBED by the author to John Mackereth, dated 7 December 1918. The recipient was one of the author's shepherds at Hill Top Farm.

Reference: Quinby 25

Provenance: 1. John Mackereth. 2. Mildred Greenhill.

□ 2444 **Potter, Beatrix**

Cecily Parsley's Nursery Rhymes. *London: Frederick Warne and Co., [c. 1922]*

16mo. 15 colored illustrations by the author. Original red boards, pictorial label on upper cover.

SIGNED by the author on half-title.

Reference: Quinby 26

Provenance: Mildred Greenhill.



Tom a Purveyor Sleeps

- 2445 **Potter, Beatrix**
The Fairy Caravan. *Ambleside*: 1929

4to. Colored frontispiece and 5 plates, and numerous illustrations in text by the author. Original half cloth boards; soiled at edges. Uncut, largely unopened.

FIRST EDITION. One of 100 copies produced for copyright purposes with the first gathering privately printed in England, completed with sheets for the David McKay edition.

Reference: Quinby 29

Provenance: Mildred Greenhill.

- 2446 **Potter, Beatrix**
The Tale of Peter Rabbit. *London: Frederick Warne and Co., n.d.* Inscription on front endpaper dated 6 December 1903 ☆ The Tale of Squirrel Nutkin. *London: Frederick Warne and Co., 1903*. Third printing ☆ The Tale of Benjamin Bunny. *London: Frederick Warne and Co., 1904*

3 volumes 16mo. Colored illustrations by the author. Original boards, pictorial labels on upper covers.

FIRST EDITIONS of the second and third works.

Reference: Quinby 5a, 6

Provenance: Mildred Greenhill.

- 2447 **Potter, Beatrix**
The Tale of Squirrel Nutkin. *London: Frederick Warne and Co., 1903* ☆ The Tale of Mr. Jeremy Fisher. *London: Frederick Warne and Co., 1906* ☆ The Story of a Fierce Bad Rabbit. *London: Frederick Warne and Co., [1906]*

3 volumes 16mo. Colored illustrations by the author. The first two in original boards, the third in panoramic format. Original green cloth, pictorial labels on upper covers; the first and third slightly worn.

FIRST EDITIONS.

Reference: Quinby 5a, 10, 12

Provenance: Mildred Greenhill.

□ 2448 **Potter, Beatrix**

The Pie and the Patty-Pan. *London: Frederick Warne and Co., 1905*. Original blue boards ☆ The Roly-Poly Pudding. *London: Frederick Warne and Co., [1918]*. Original half cloth boards ☆ The Tale of Little Pig Robinson. *London: Frederick Warne and Co., [1930]*. Original blue cloth, dust jacket

3 volumes small 4to. Colored illustrations by the author. Pictorial labels on upper covers.

FIRST EDITIONS of the first and third works. The second work is the first edition to be issued in this unusual binding.

Reference: Quinby 9, 30

Provenance: Mildred Greenhill.

□ 2449 **Potter, Beatrix**

The Tale of Tom Kitten. *London: Frederick Warne, 1907* ☆ The Tale of Jemima Puddleduck. *London: Frederick Warne, 1908*

2 volumes 16mo. Colored illustrations by the author. Original boards, pictorial labels on upper covers.

FIRST EDITIONS. Fine copies. The first inscribed: "To my sweet own daughter, 1907 B. H."

Reference: Quinby 13, 14

Provenance: Mildred Greenhill.

□ 2450 **Potter, Beatrix**

The Tale of the Flopsy Bunnies. *London: Frederick Warne and Co., 1909* ☆ The Tale of Mrs. Tittlemouse. *London: Frederick Warne and Co., 1910*

2 volumes 16mo. Colored illustrations by the author. Original boards, pictorial labels on upper covers; the second slightly worn.

FIRST EDITIONS. The first volume the first issue with the notice board in the illustration on page 14.

Reference: Quinby 16, 18

Provenance: Mildred Greenhill.

□ 2451 **Potter, Beatrix**

The Tale of Tommy Tiptoes. *London: Frederick Warne and Co., 1911*. Small repair to spine ☆ The Tale of Johnny Town Mouse. *London: Frederick Warne and Co., n.d.* ☆ Peter Rabbit's Almanac for 1929. *London: Frederick Warne and Co., 1928*. Cover soiled

3 volumes 16mo. Colored illustrations by the author. Original boards, pictorial labels on upper covers.

FIRST EDITIONS of the first and third works.

Reference: Quinby 20, 28

Provenance: Mildred Greenhill.

□ 2452 **Potter, Beatrix**

The Tale of Mr. Tod. *London: Frederick Warne and Co., 1912*. Inscription on front endpaper ☆ The Tale of Pigling Bland. *London: Frederick Warne and Co., 1913*

2 volumes 16mo. Colored illustrations by the author. Original boards. Pictorial labels on upper covers.

FIRST EDITIONS. In very good condition.

Reference: Quinby 21, 22

Provenance: Mildred Greenhill.

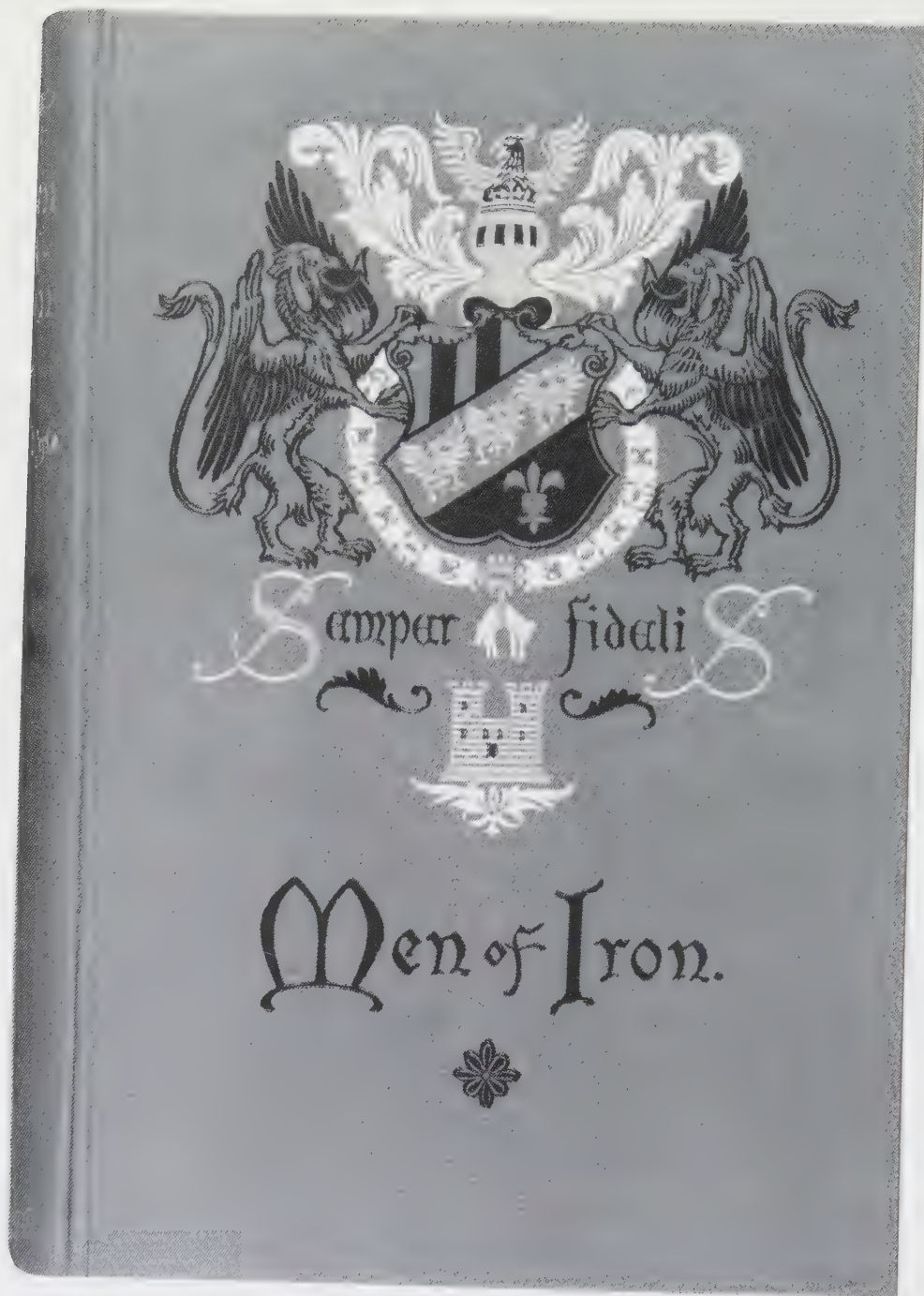
□ 2453 **Pyle, Howard**

Pepper and Salt, or Seasoning for Young Folk. *New York: Harper & Brothers, 1886*

Folio. Frontispiece, pictorial title-page and numerous illustrations by the author. Original tan decorated cloth. Dust jacket, soiled.

FIRST EDITION. A fine copy of this delightful book of nonsense rhymes and stories.

Provenance: Mildred Greenhill.



2454

- 2454 **Pyle, Howard**
Men of Iron. New York, 1892

Illustrations by Pyle. Original decorated cloth. Half morocco slipcase.

FIRST EDITION, FIRST ISSUE. Measuring $1\frac{1}{16}$ inches across top of covers. AN IMMACULATE COPY, SIGNED by the author.



“THE TAR BABY.”

2455

- 2455 **Pynelle, Louise-Clarke**
Diddie, Dumps and Tot, or Plantation Child-Life. *New York: Harper and Brothers, 1882*

8vo. Frontispiece and 11 full-page illustrations. Original green decorated cloth. Double slipcase.

FIRST EDITION. In excellent condition. The volume is a collection of stories which includes another version of the Brer Rabbit “tar-baby.”

References: Blanck, *Peter Parley to Penrod* 64; Pierpont Morgan 273

Provenance: Mildred Greenhill.

□ 2456 **Rice, A. H.**

Mrs. Wiggs of the Cabbage Patch, by Alice Caldwell Hegan. *New York: The Century Co., 1901.* 8vo. Original green pictorial cloth gilt ☆ *Lovely Mary.* *New York: The Century Co., 1903.* 8vo. Frontispiece and 17 plates. Original green pictorial cloth ☆ *Mr. Opp.* *New York: The Century Co., 1919.* 8vo. Frontispiece and 5 plates by Leon Guipon. Original green pictorial cloth ☆ **Johnston, Annie F.** *Mary Ware, the Little Colonel's Chum.* *Boston: L. C. Page and Company, 1908.* 8vo. Frontispiece and 7 plates by Ethelred B. Barry. Original tan pictorial cloth ☆ *Georgina of the Rainbows.* *New York: Britton Publishing Co., 1916.* 8vo. Portrait frontispiece and 3 plates. Original cloth gilt ☆ **Porter, E. H.** *Pollyanna.* *Boston: L. C. Page and Company, 1913.* 8vo. Frontispiece and 7 plates by Stockton Mulford. Original green cloth, spine faded ☆ *Pollyanna Grows Up.* *Boston, 1915.* 8vo frontispiece and 7 plates by H. Weston Taylor. Original green cloth; spine faded

7 volumes 8vo.

FIRST EDITIONS.

References: Blanck, *Peter Parley to Penrod* 103, 114, 131; Pierpont Morgan 253, 257

□ 2457 **Rosenbach, A. S. W.**

Early American Children's Books. *Portland, Maine: The Southworth Press, 1933* ☆ *The Tragi-Comic History of the Burial of Cock Robin.* *Philadelphia: Benjamin Warner, 1821.* 16mo. Engraved frontispiece and 7 plates; badly browned. Original wrappers; covers loose. Folder and morocco slipcase

4to and 16mo. Reproductions. Original blue morocco; spine faded. Slipcase.

Limited to 673 copies, of which this is one of 88 on Zerkall paper, SIGNED by the author and specially bound.

Provenance: *The Tragi-Comic History:* Mildred Greenhill.

□ 2458 **Rossetti, Christina**

Goblin Market and Other Poems. *London and Cambridge: Macmillan and Co., 1862*

8vo. Wood-engraved frontispiece and title vignette after Dante Gabriel Rossetti. Original blue cloth gilt.

FIRST EDITION. *Goblin Market*, the best known of all the author's poems, appeared for the first time in this collection.

Provenance: Mildred Greenhill.



2459

- 2459 **Rossetti, Christina**
Sing-Song, a Nursery Rhyme Book. London: George Routledge and Sons, 1872

8vo. Frontispiece, title vignette and numerous illustrations by Arthur Hughes.
 Original green pictorial cloth gilt, gilt edges.

FIRST EDITION. PRESENTATION COPY, INSCRIBED by the author to her aunt Mrs.
 Tatterson.

Provenance: 1. Mrs. Tatterson. 2. Mildred Greenhill.

- 2460 **Rossetti, Christina**
Sing-Song. London: George Routledge and Sons, 1872 ☆ *Speaking Likenesses. London: Macmillan and Co., 1874*

2 volumes 8vo. Each with wood-engraved frontispiece, title vignette and illustrations after Arthur Hughes. Original blue pictorial cloth gilt, gilt edges.

FIRST EDITIONS.

Provenance: Mildred Greenhill.

- 2461 **Saunders, Margaret**
Beautiful Joe. Philadelphia: American Baptist Publication Society, 1894. 8vo. First issue frontispiece and 5 plates. Original green cloth ☆ *Beautiful Joe's Paradise. Boston: L. C. Page and Company, 1902.* 8vo. Frontispiece and 14 pages, illustrations in text. Original blue cloth ☆ **Atkinson, Elianor.** *Greyfriars Bobby. New York and London: Harper & Brothers, 1912.* 8vo. Frontispiece. Original gray cloth

3 volumes 8vo.

FIRST EDITIONS.

Reference: Blanck, *Peter Parley to Penrod* 100, 145

Provenance: Mildred Greenhill. *Greyfriars Bobby:* Margaret Cabell Carrington.

- 2462 **Seuss, Dr.**
A Collection of His Works. New York: 1948-1959

11 volumes 4to and folio. Illustrations. Original pictorial boards, dust jackets.

FIRST EDITIONS. The collection comprises the following titles: *Thidwick the Big Hearted Moose*, 1948; *If I ran the Zoo*, 1950; *Scrambled Eggs Super*, 1953; *Horton Hears a Who*, 1954; *On beyond Zebra*, 1955; *If I ran the Circus*, 1956; *How the Grinch stole Christmas*, 1957; *The Cat in the Hat*, 1957; *The Cat in the Hat comes Back*, 1958; *Yertle the Turtle*, 1958; *Happy Birthday to You*, 1959.

Provenance: Mildred Greenhill.

- 2463 **Sewell, Anna**
Black Beauty, his Grooms and his Companions. Boston: American Humane Education Society, [1890]

2 copies 8vo. Pictorial title-page and a few illustrations. The first in original boards, the second in original wrappers. Folders and half morocco slipcase.

FIRST AND SECOND AMERICAN EDITIONS. The latter with INSCRIPTION dated 25 December 1890 on contents page. This famous English classic is described by the publishers as the *Uncle Tom's Cabin* of the horse.

Provenance: Mildred Greenhill.

- 2464 **Shea, John, G.**
The Children's Centennial History of Our Great Republic. New York: Hess and McDavitt, [1872]

48 parts 4to. Engraved plates, wood-engraved illustrations, some full-page. Original printed wrappers. Two slipcases.

After part 8 the work was issued in double numbers. Sets of the original parts are rarely found in the excellent state of this copy.

- 2465 **Shute, H.A.**
The Real Diary of a Real Boy. Boston: The Everett Press, 1902 ☆ *Sequil or Things Which Ain't Finished in the First. Boston: The Everett Press, 1904*

2 volumes 8vo. Original green cloth.

FIRST EDITIONS. PRESENTATION COPIES, INSCRIBED: the first with a long inscription by the author to William H. Belknap on both sides of front endpaper, the second inscribed by the author to D. Madden, 1907.

Reference: Blanck, *Peter Parley to Penrod* 118

Provenance: Mildred Greenhill.

- 2466 **Smith, Gertrude**
The Arabella and Araminta Stories. Boston: Copeland and Day, 1895

Large folio. 15 illustrations and pictorial endpapers by Ethel Reed; short split in front endpaper. Original half cloth boards.

FIRST EDITION. One of 15 large-paper copies with the illustrations in 6 states, on different colored papers, SIGNED by the author and artist, with loosely inserted prospectus.

Reference: Blanck, *Peter Parley to Penrod* 146

Provenance: 1. Thomas B. Mosher. 2. Mildred Greenhill.

See illustration on following page



ARABELLA, ARABELLA, THERE'S A NEW
DOLL IN YOUR STOCKING FOR YOU!
ARAMINTA, ARAMINTA, YOU HAVE A
NEW DOLL, TOO!

□ 2467 **[Southey, Robert]**

The Doctor. Volume 4, containing the first printing of The Three Bears. *London: Longman, Rees, Orme, Brown, Green and Longman, 1837*. 12mo. Original green cloth ☆ **[Nichol, George]**. The Story of the Three Bears. *London: Wright, 1851*. Oblong 16mo. Title vignette and 11 plates ☆ The Three Bears. *London: Ward & Lock, [c. 1860]*. 12mo. 24 wood-engraved illustrations. Original wrappers; loose

3 volumes 12mo and 16mo.

Southey's text of the tale is based on earlier versions transmitted orally or in manuscript form. This anonymous rendering inspired George Nichol, who dedicates his own version to the "Unkown author of 'The doctor', great original concoctor." The heroine in both cases is an old woman, subsequently replaced by Goldilocks.

Reference: Pierpont Morgan 125

Provenance: Mildred Greenhill.

□ 2468 **Southworth, Emma D.E.N.**

The Discarded Daughter or the Children of the Isle. *New York: F. M. Lupton Publishing Company, 1876*. 8vo. Portrait frontispiece. Original decorated cloth ☆ **Jewett, S. O. and Others**. The New England Story-Book. *Boston: D. Lothrop and Company, [c. 1880]*. 4to. Wood-engraved frontispiece and illustrations. Original green decorated cloth ☆ **Jewett, Sarah O.** Betty Leicester. *Boston: Houghton, Mifflin and Company, 1890*. 8vo. First issue. Original red and white cloth, dust jacket ☆ **Alcott, Louisa May**. Jo's Boys. *Boston: Roberts Brothers, 1886*. 8vo. Portrait frontispiece. Original brown cloth; slightly marked ☆ **[Baum, L. Frank]**. Aunt Jane's Nieces Abroad. By Edith Van Dyne. *Chicago: Reilly & Britton Co., [1906]*. 8vo. Frontispiece and 4 plates by E. A. Nelson. Original green cloth ☆ **Mayo, Margaret**. Polly of the Circus. *New York: Dodd, Mead and Company, 1908*. 8vo. Frontispiece and 7 plates by Harry M. Bunker. Original cloth, pictorial label on upper cover ☆ **Wiggin, Kate Douglas**. Penelope's Postscripts. *Boston: Houghton Mifflin Company, 1915*. 8vo. Colored frontispiece. Original cloth

7 volumes 8vo and 4to.

FIRST EDITIONS.

References: BAL 211; Blanck, *Peter Parley to Penrod* 93

Provenance: Mildred Greenhill.

□ 2469 **Spyri, Joanna**

Heidi's Lehr- und Wanderjahre. *Gotha: Friedrich Andreas Perthes, 1880*

8vo. Owner's inscription on title-page. Original brown decorated cloth.

FIRST EDITION. A VERY GOOD COPY OF THIS SCARCE GERMAN CLASSIC.

- 2470 **Spyri, Joanna**
Heidi, her Years of Wandering and Learning. Translated by Louise Brooks.
Boston: Cupples, Upham & Co., 1885

2 volumes in one 8vo. Preliminary leaves slightly spotted. Original decorated gold cloth. Perspex case.

FIRST EDITION IN ENGLISH. A VERY GOOD COPY. With 20-page Cupples catalogue dated October 1884 following advertisement leaf.

Reference: Pierpont Morgan 252

- 2471 **Stephens, Charles Ashbury**
The Young Moose Hunters, a Backwoods-Bo's Story. *Boston: Henry L. Shepard & Co., 1874*. Frontispiece and illustrations by Merrill. Original pictorial cloth gilt. A fine copy ☆ **Stoddard, William Osborn**. Little Smoke, a Tale of the Sioux. *New York: D. Appleton and Company, 1891*. Frontispiece, 13 plates and illustrations by Frederic S. Dellenbaugh. Original red cloth gilt.

2 volumes 8vo.

FIRST EDITIONS. The second work is apparently a rare binding variant; Blanck records only green or blue cloth.

Reference: Blanck, *Peter Parley to Penrod* 40, 95

Provenance: Mildred Greenhill.

- 2472 **Stevenson, Robert Louis**
Treasure Island. *London: Cassell & Company, 1883*

8vo. Map frontispiece. Original green cloth; worn. Half morocco slipcase.

FIRST EDITION, FIRST ISSUE of the text. Apparently one of three copies recorded with the numbers 8 and 7 dropped from the pagination of pages 83 and 127; the other points are as follows: *dead man's chest* without capitals; "a" missing from line 6 page 63; *worse* for *worst* line 3 page 197; the advertisements dated 5R-1283

References: Pierpont Morgan 241; Prideaux 11

Provenance: Mildred Greenhill.

- 2473 **Stevenson, Robert Louis**
Treasure Island. *London: Cassell & Company, 1883*

8vo. Map frontispiece. Original cloth, endpapers split at hinge, otherwise a very fine copy. Half morocco double slipcase.

man's chest
A sample of the latitude in
longitudinal stick out by the

2473

FIRST EDITION, EARLY ISSUE. With the following points: *dead man's chest* without capitals; "a" missing from line 6 page 63; *worse* for *worst* line 3 page 197; the advertisements dated 5R-1083.

References: Pierpont Morgan 241; Prideaux 11

Provenance: T.E. Freeman, with an inscription to him: "Xmas Eve 1883."



□ 2474 **Stevenson, Robert Louis**

Treasure Island. *London: Cassell & Company, 1883*

8vo. Map frontispiece; spotted. Original green cloth. Half morocco slipcase.

FIRST EDITION, EARLY ISSUE. With *dead man's chest* without capitals; "a" missing from line 6 page 63; *worse* for *worst* line 3 page 197; the advertisements dated 5R-1083.

References: Pierpont Morgan 241; Prideaux 11

□ 2475 **Stockton, Frank R.**

Ting-A-Ling. *New York: Hurd and Houghton, 1870*

8vo. Pictorial title-page and illustrations by E. B. Bensall, some full-page. Original green cloth gilt.

FIRST EDITION. A FINE COPY OF THE AUTHOR'S BOOK, which contains a series of stories dedicated to the memory of all good giants, dwarfs and fairies.

Reference: Blanck, *Peter Parley to Penrod* 32

Provenance: 1. Arthur Swann. 2. Mildred Greenhill.

□ 2476 **Stockton, Frank R.**

Rudder Grange. *New York: Charles Scribner's Sons, 1879*. Original light blue cloth; spine slightly discolored ☆ The Casting Away of Mrs. Lecke and Mrs. Aleshine. *New York: The Century Co., 1886*. A few leaves slightly stained. Original wrappers; soiled and worn, uncut. Folder and slipcase ☆ Rudder Grangers Abroad, and other Stories. *New York: Charles Scribner's Sons, 1891*. Original yellow wrappers; slightly soiled. Folder and half morocco slipcase

3 volumes 8vo.

FIRST EDITIONS. THE FIRST CONTAINING TWO AUTOGRAPH LETTERS SIGNED by the author to Robert Lutz, 10 August 1885 and 8 May 1886. 7 pages 8vo. Regarding the publication of his works in German, and payment for "Ruderheim," the translation of "Rudder Grange."

Provenance: Arthur Swann; Mildred Greenhill.

□ 2477 **Stockton, Frank R.**

Rudder Grange. *New York: Charles Scribner's Sons, 1879*. Original red cloth ☆ The Casting Away of Mrs. Lecke and Mrs. Aleshine. *New York: The Century Co., 1886*. Original red cloth; spine faded, small mark on upper cover ☆ The Hundredth Man. *New York: The Century Co., 1887*. Original wrappers, printed in gold; worn. Folder and half morocco slipcase ☆ The Dusantes. *New York: Charles Scribner's Sons, 1888*. Original green cloth, slightly marked

4 volumes 8vo.

FIRST EDITIONS.

Provenance: Arthur Swann; Mildred Greenhill.

□ 2478 **Tales From Catland**

Tales from Catland for little Kittens, by "Tabitha Grimalkin." *London: Grant and Griffith, 1851*. Small 4to. Engraved frontispiece and 3 plates by Harrison Weir. Original purple cloth ☆ The Donkey's Party and Feast. *London: Dean and Son, [1856]*. 8vo. Lithographed illustrations colored by hand. Original printed wrappers ☆ The Walder Family. *Chicago: 1864*. 8vo. Wood-engraved frontispiece and 2 plates. Original purple cloth ☆ **Shtein, A.** Mashin' Dnevnik, prodolzhenie "Goda v' Pis'max' [Diary of a Machine, a sequel to "Years and Letters"]. *St. Petersburg: 1864*. Small 4to. Lithographed frontispiece and 8 plates colored by hand. Original elaborately decorated boards. Double slipcase ☆ **Cary, A.** Snow-Berries. *Boston: Ticknor and Fields, 1867*. 12mo. Wood-engraved frontispiece and 5 plates. Original violet cloth gilt ☆ **[Finley, Martha].** Elsie Dinsmore. By Martha Farquarson. *New York: M. W. Dodd, 1868*. 8vo. Second edition. Wood-engraved frontispiece, title vignette and 2 plates; slightly browned. Original green cloth ☆ **Leslie, Mrs. M.** The Robin Redbreast Series. *Boston and Chicago: Woolworth, Ainsworth & Co., 1870*. 6 volumes 16mo. Wood-engraved frontispieces. Original cloth; one volume slightly stained. Original card box ☆ My Pets Picture Book. *New York: American Tract Society, 1873*. 12mo. Wood-engraved title vignette and 24 full-page illustrations. Original cloth gilt.

12 volumes various sizes.

FIRST EDITIONS of the first, second, and fourth works. The Russian book is possibly a translation of a work by Margarete Wulff who wrote under the pseudonym Anna Stein, the production heavily influenced by the style of the top quality French books of the same period.

References: Blanck, *Peter Parley to Penrod* 26 (the first edition of *Elsie Dinsmore*); Pierpont Morgan 249 (the first edition of *Elsie Dinsmore*)

Provenance: Mildred Greenhill.

Mr. Henry Howland,
with the hope that he
continued to the end, neither
disgusted, nor indignant,
nor (even) puzzled. [I suspect
if you will, this alleged
story, which in its intimacy
and black treachery refuses to
speak of our school system,
of the fiery fruitage of our flaming
lungs, etc.] I am now free to
bleat on the page found
which is old Skuttle, the Detective.
With a thousand thanks
Yours Truly
Booth Tarkington.

2479

□ 2479 Tarkington, Booth

The Gentleman From Indiana. New York: Doubleday & McClure Co., 1899

8vo. Original green cloth. Partly unopened. Folder and half morocco case.

FIRST EDITION, FIRST ISSUE. THE AUTHOR'S FIRST BOOK. With four errors in text. PRESENTATION COPY, INSCRIBED to Henry Howland and two AUTOGRAPH CORRECTIONS by the author, who has added the word "of" to the verse on page 81, and replaced "so pretty" with "her heart" on page 245.

Reference: Russo and Sullivan 3

Provenance: Henry Howland.



*Maurice Levy appeared, escorting Marjorie Jones, and paid
coin for two admissions*

- 2480 **Tarkington, Booth**
Penrod. *New York: Doubleday Page & Company, 1914*
- 8vo. Frontispiece, title vignette and illustrations by Gordon Grant. Original light blue cloth; slightly worn.
- FIRST EDITION, FIRST STATE. With “viii” present at foot of page and “sence” on page 19.
- References:* Blanck, *Peter Parley to Penrod* 132; Pierpont Morgan 247; Russo and Sullivan 29
- Provenance:* 1. Montgomery Evans, with his bookplate by Sidney Sime. 2. Mildred Greenhill.
- 2481 **Tarkington, Booth**
Penrod. *New York: Doubleday Page & Company, 1914*
- 8vo. Frontispiece, title vignette and illustrations by Gordon Grant. Original light blue cloth; dust jacket soiled and slightly worn.
- FIRST EDITION, SECOND STATE. With numeral “viii” missing and “sence” corrected to “sense.”
- References:* Blanck, *Peter Parley to Penrod* 132; Pierpont Morgan 247; Russo and Sullivan 29
- Provenance:* Mildred Greenhill.
- 2482 **Tarkington, Booth**
Penrod and Sam. *New York: Doubleday Page & Company, 1916*
- 8vo. Frontispiece and 7 plates by Worth Grehm. Original grayish-blue ribbed cloth; the white flaking from illustration on upper cover.
- FIRST EDITION. One of a few known copies on thin paper in this binding.
- References:* Blanck, *Peter Parley to Penrod* 135; Russo and Sullivan 41 (locating only one copy)
- Provenance:* 1. Frank J. Hogan. 2. Mildred Greenhill.



SELECT RHYMES

FOR THE

NURSERY.



PHILADELPHIA:

PUBLISHED BY JOHNSON & WARNER.

1810.

□ 2483 **Tarkington, Booth**

Monsieur Beaucaire. *New York: McClure, Phillips & Co., 1900*. Frontispiece and 5 plates by C. D. Williams. Folder and half morocco case. First issue ☆ Seventeen. *New York: Harper and Brothers, 1916*. Frontispiece and 11 plates by Arthur William Brown ☆ Penrod and Sam. *New York: Doubleday, Page and Co., 1916*. Frontispiece and 7 plates by Worth Grehm. Binding in first state ☆ Penrod Jashber. *New York: Doubleday, Doran and Co., 1929*. Illustrations by Gordon Grant

4 volumes 8vo. Original cloth, the last with dust jacket.

FIRST EDITIONS.

References: Blanck, *Peter Parley to Penrod* 135; Russo and Sullivan 6, 36, 41, 89

Provenance: Mildred Greenhill.

□ 2484 **Taylor, Jane and Ann**

Select Rhymes for the Nursery. *Philadelphia: Johnson and Warner, 1810*

12mo. 22 engraved illustrations, that on title-page colored by a former owner, lower half of page 28 and upper half of page 31 cut away, stained. Original thin card wrappers.

FIRST AMERICAN EDITION, copying the English edition. First published in 1806 and containing the author's most famous poem, "Twinkle twinkle little star."

Reference: Stewart Bld, locating three copies.

Provenance: 1. Carroll Atwood Wilson. 2. Mildred Greenhill.

□ 2485 **Taylor, P.**

Beauty and the Beast. *New York: G. P. Putnam & Sons, 1872*. 12mo. Original green cloth ☆ Wilcox, E. W. The Beautiful Land of Nod. *Chicago: Morrill, Higgins & Co., [1892]*. 4to. Frontispiece, pictorial title-page and illustrations. Original brown pictorial cloth gilt ☆ McCook, Henry Christopher. Old Farm Fairies, a Summer Campaign in Brownieland against King Covweavers' Pixies. *Philadelphia: George W. Jacobs & Co., 1895*. 8vo. Numerous illustrations. Original tan pictorial cloth blocked in silver

3 volumes 8vo, 12mo, and 4to.

FIRST EDITIONS. FINE COPIES. The author of the third work states that it was written during the winter of 1876-1877, and thus predates Cox's brownie stories although published much later.

Provenance: Mildred Greenhill. *Old Farm Fairies:* Grace Petts.

John Perry Junr. Esq.

My Dear Sir
You will I am sure be sorry
to hear that your friend

L O R D B A T E M A N.

has been, indeed I may say is an
invalid. However it desires
me to say that it would give him
much pleasure to join your party
on Friday Eve - and if he possibly
can, he will do so.

I am etc. your country
Wm. Makepeace

2486

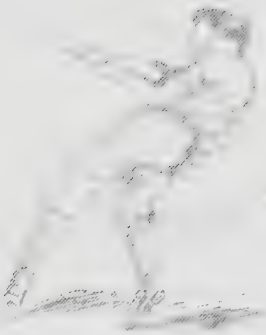
□ 2486 Thackeray, William Makepeace

The Loving Ballad of Lord Bateman. [Preface and notes by Charles Dickens].
London: Charles Tilt, "and Mustapha Syried, Constantinople," 1839

16mo. Engraved page of music, 11 etched plates by George Cruikshank. Original pictorial cloth; shaken. Morocco slipcase.

FIRST EDITION, FIRST ISSUE. With "wine" for "vine" on page 13, containing a long inscription by the artist in the form of a letter to John Perry accepting an invitation to a party on behalf of Lord Bateman.

References: Cohn 243; Eckel 206; Van Duzer 125



BUT Flynn let drive a "single,"
To the wonderment of all,
And the much-despised
Blakey
"Tore the cover off the ball,"
And when the dust had lifted,
And they saw what had
occurred,
There was Blakey safe at second,
And Flynn a-huggin' third.



2487

- 2487 **Thayer, Ernest L.**
Casey at the Bat. *New York: Amsterdam Book Co., [1901]*

8vo. Illustrations printed in sepia. Original printed wrappers; soiled. Slipcase.

FIRST SEPARATE EDITION. The famous baseball poem was first published in *The San Francisco Examiner* in June 1888 and reprinted shortly afterwards in *The New York Sporting Times*.

Provenance: Arthur Swann.

□ 2488 **Thirty-Two Remarkable Places**

Thirty-Two Remarkable Places in Old England. *London: Darton, 1818*

Small 8vo. 8 engraved plates; slightly stained. Original printed wrappers; soiled ☆ Stories by a Mother. *London: Darton, Harvey and Darton, 1818*. 16mo. Engraved frontispiece and 5 plates. Original half roan boards; worn ☆ Old Mother Hubbard and Her Dog. *London: Dean and Munday, [c. 1825]*. 12mo. Wood-engraved frontispiece and 14 illustrations colored by hand. Original printed wrappers. Half morocco case. A fine copy.

3 volumes various sizes.

Provenance: Mildred Greenhill.

□ 2489 **Thompson, Daniel Pierce**

The Green Mountain Boys, A Historical Tale of the Earliest Settlement of Vermont. *Montpelier, Vt.: 1839*

2 volumes 12mo. Stained. Original half roan decorated boards.

FIRST EDITION. An early issue with name "Walton" spelled with double "t" on copyright page of volume 2.

Provenance: Mildred Greenhill.

□ 2490 **Trowbridge, John Townsend**

Cudjo's Cave. *Boston: J. E. Tilton and Company, 1864*

8vo. Pictorial half-title, original blue cloth, slightly rubbed along joints and at top and foot of spine.

FIRST EDITION, FIRST ISSUE. With 22 chapters listed on first page of contents and "L'Envoy" at page 503.

Reference: Blanck, *Peter Parley to Penrod* 20

Provenance: 1. G. M. Copeland. 2. Mildred Greenhill.

□ 2491 **Tuer, A. W.**

History of the Hornbook. *London: The Leadenhall Press, 1896*

2 volumes 4to. Numerous illustrations, 7 facsimile hornbooks and battledores in pocket at front of each volume. Original vellum gilt; covers slightly warped, top edges gilt.

FIRST EDITION.

- 2492 **Tynan, Katherine and Others**
Peeps into Many Lands. 13 volumes. Peeps at Great Cities. 5 volumes. *London: A & C Black, 1908-1911.*

18 volumes small 4to. Colored plates reproducing watercolors by Warwick Goble, R. Talbot Kelly, Martin Lewis, Adrian Stokes, F. S. Walker, and others. Original cloth, pictorial labels on upper covers.

- 2493 **Wallace, Lew**
Ben Hur. New York: Harper & Brothers, 1880.

8vo. Original blue decorated cloth; spine very slightly faded. Folder and half morocco slipcase.

FIRST EDITION. Aside from its literary importance this volume is of interest for its unusual "aesthetic" binding design.

Reference: Grolier; *American* 82

Provenance: Contemporary ownership inscription of Rev. W. C. Hubbard.

See illustration on following page

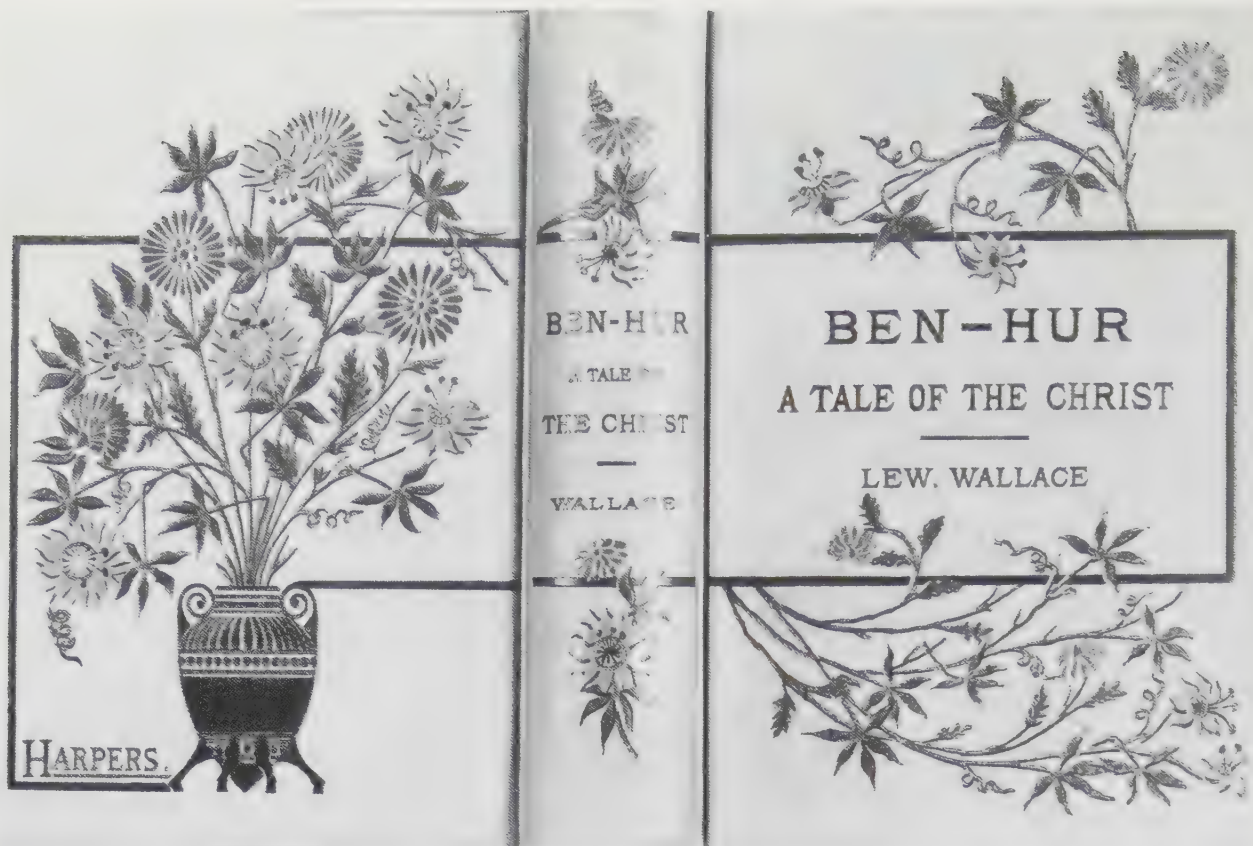
- 2494 **Wallace, Lew**
Ben Hur. New York: Harper & Brothers, 1880

8vo. Original light blue decorated cloth; soiled. Folder and half morocco slipcase.

FIRST EDITION. With the author's signature pasted in.

Reference: Grolier, *American* 82

Provenance: Mildred Greenhill.



2493

- 2495 **Warner, Susan**
The Wide Wide World. By Elizabeth Wetherell. *New York: George P. Putnam, 1851*

2 volumes 12mo. Original slate blue cloth; small patches of slight discoloring, but nevertheless a very fine copy with brilliant gold tooling on spines. Folders and half morocco slipcase.

FIRST EDITION, FIRST ISSUE OF THE AUTHOR'S FIRST BOOK. With misplaced page number on one leaf of each volume. The facts behind the publication of this work are described by Frank Luther Mott in *Golden Multitudes*. The author began writing to make money for her family, but this first work of hers was turned down by several publishers before Putnam's mother, reduced to tears while reading the manuscript, insisted that he publish it. Having little hope for its success he was no doubt amazed that thirteen editions appeared within two years in America, as well as authorized and pirated editions in England.

Reference: Blanck, *Peter Parley to Penrod* 4

Provenance: Mildred Greenhill.

- 2496 **Warner, Susan**
Queechy. By Elizabeth Wetherell. *New York: George P. Putnam, 1852*
- 2 volumes 12mo. Slightly spotted. Original purple cloth; spines slightly faded, covers slightly discolored, but a good, sound copy. Double slipcase.
- FIRST EDITION.
- Reference:* Blanck, *Peter Parley to Penrod* 7
- Provenance:* 1. George Chester with an inscription to him by his cousin Sophie dated 7 August 1852. 2. Mildred Greenhill.
- 2497 **Webster, Jean**
Daddy Long-Legs. *New York: The Century Co., 1912*. First edition. Illustrations by the author. Original blue decorated cloth ☆ *Daddy-Long-Legs, A Comedy in Four Acts*. *New York: Samuel French, [c. 1922]*. Original wrappers. Folder and slipcase
- 2 volumes 8vo.
- References:* Blanck, *Peter Parley to Penrod* 130; Pierpont Morgan 256
- Provenance:* Mildred Greenhill.
- 2498 **Welsh, Charles**
On Some of the Books for Children. *London: Griffith, Farren, Okeden & Welsh for the Sette of Odd Volumes, 1886*. 16mo. Limited to 250 copies. Blue morocco ☆ **Tuer, Andrew**. Pages and Pictures from Forgotten Children's Books; Stories from Old-Fashioned Children's Books. 2 volumes. *London: The Leadenhall Press, 1898-1900*. 8vo. Illustrations. Original blue cloth gilt ☆ **Darton, F. J. Harvey**. Children's Books in England. *Cambridge University Press, 1932*. 8vo. Illustrations. Original cloth, dust jacket ☆ **James, Philip**. Children's Books of Yesterday. *London: The Studio, 1933*. 4to. Illustrations. Original cloth, dust jacket ☆ **Muir, Percy**. English Children's Books. *New York: 1954*. 4to. Plates. Original cloth ☆ **Pierpont Morgan Library**. Children's Literature. *New York: 1954*. 8vo. Frontispiece and illustrations. Original wrappers ☆ and 29 other reference books
- 36 volumes various sizes.
- Provenance:* The books in this collection are largely from the library of Mildred Greenhill.



The Birds' Christmas Carol

Kate Douglas Wiggin.

- 2499 **Wiggin, Kate Douglas**
The Story of Patsy, A Reminiscence. San Francisco: C. A. Murdock & Co., 1883

Square 4to. Original printed wrappers; slightly soiled. Folder and slipcase.

FIRST EDITION, a good copy of the author's rare privately printed first book, produced and sold to raise money for the New Silver Street Kindergarten organized by the author in San Francisco.

- 2500 **Wiggin, Kate Douglas**
The Birds' Christmas Carol. San Francisco: C. A. Murdock & Co., 1887

4to. Original printed wrappers. Folder and half morocco slipcase.

FIRST EDITION of the author's second book, also sold for the benefit of the Silver Street Kindergarten. Its success led to a trade edition the following year. Fewer than ten copies of the first printing are thought to have survived.

References: Blanck, *Peter Parley to Penrod* 86

Provenance: 1. Kate A. Tucker, with her signature. 2. Mildred Greenhill.

- 2501 **Wiggin, Kate Douglas**
An Extensive Collection of the Author's Works. 1902-[c. 1920]

20 volumes 8vo. Illustrations by C. E. Brock, George Wright, Martin Justice, H. M. Brett and others, original cloth or boards.

FIRST EDITIONS of the following titles: *Penelope's Irish Experiences. Boston: 1902*; *Rebecca of Sunnybrook Farm. Boston: 1903*; *Rose O' the River. Boston: 1905*; *The Affair at the Inn. Boston: 1904*; *Magic Casements. New York: 1907*; *Robinetta. Boston: 1911*; *A Child's Journey with Dickens. Boston: 1912*; *The Story of Waitstill Baxter. Boston: 1913*; *Bluebeard. New York: 1914*; *Penelope's Postscripts. Boston: 1915*; and reprints of other titles. *Rebecca of Sunnybrook Farm* is the FIRST ISSUE, and has a defective dust jacket; the remainder are PRESENTATION COPIES, INSCRIBED by the author to her cousin Milly Sawyer.

References: Blanck, *Peter Parley to Penrod* 121

Provenance: Mildred Greenhill.

Alpenrolen
ein
Schweizer-Almanach
auf das Jahr
1811.
Herausgegeben
von
Kuhn, Meisner, Bock, u. a.
mit
Kupfern von König, u. a.
Bern, bey J. J. Burgdorfer.
Leipzig, bey Fried. Aug. Leo.

□ 2502 **Wisdom in Miniature**

Wisdom in Miniature. *Philadelphia: John Adams, 1805*. 32mo. Woodcut frontispiece and 10 illustrations. Original wrappers ☆ **Kendall, Elizabeth**. Keeper's Travels in Search of his Master. *Philadelphia: 1808*. 12mo. Engraved frontispiece; browned. Original boards ☆ The Council of Dogs. *Philadelphia: Johnson and Warner, 1809*. 16mo. 8 engraved plates; four badly discolored. Original boards ☆ The New Instructive History of Miss Patty Proud. *New Haven. Sidney's Press, 1810*. 32mo. 10 woodcut illustrations; stained. Original wrappers; lacking upper cover ☆ **More, Hannah**. The Search After Happiness. *Philadelphia: Johnson and Warner, 1811*. 12mo. Engraved frontispiece; browned. Original boards ☆ The History of Birds. *New Haven: Sidney's Press for J. Babcock, 1824*. 16mo. 12 wood-engraved illustrations including two on covers. Original pictorial wrappers

6 volumes various sizes.

Provenance: Mildred Greenhill.

□ 2503 **Wyss, Johann David**

Alpenrosen, ein Schweitster Almanach 1811. Containing "Die glückliche Landung, Fragment einer schweizischen Robinsonade." *Berne: [1810]*

16mo. Engraved frontispiece, title-page and 6 plates, one folding, 3 to illustrate *Die glückliche Landung*, 4 folding pages of music. Original printed boards.

The first appearance of *The Swiss Family Robinson* in print. Two chapters from the tale written in installments by Wyss for his children were included in the almanack, edited by Johann Rudolf Wyss, the author's son.

□ 2504 **Wyss, Johann David**

Der Schweizersche Robinson, oder der schiffbrüchige Schweizer-Prediger und seine Familie, ein lehrreiches Buch für Kinder und Kinder-Freunde zu Stadt und Land. 2 volumes in one. *Zurich: Orell, Füssli und Companie, 1812-1813*

8vo. Engraved frontispiece and folding map, slightly stained, contemporary half calf.

FIRST EDITION.

Reference: Blanck, *Pierpont Morgan* 204

□ 2505 **Wyss, Johann David**

Robinson Suisse. *Paris: 1824*.

3 volumes 12mo. Engraved frontispiece in volumes 1 and 2. Contemporary half calf boards; rebacked preserving spines. Slipcase.

This is an early French adaptation by Madame Isabelle de Montalieu, who translated the first two volumes (revised edition 1821) and added her own continuation with the author's permission.

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